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OF DECORATIVE ART

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LIST OF ILLUSTRATIONS IN COLOUR

PAGE

Dining-Room designed by Murray Adams-Acton 16
Additions to Shirenewton Hall, Chepstow. Norman Evill, Architect 23
Dining-Room designed by Murray Adams-Acton 31
House at Dursley, Glos. P. Morley Horder, F.R.I.B.A., Architect 41
House at Harrow-on-the-Hill. Arnold Mitchell, F.R.I.B.A., Architect 57
Hall Recess designed by H. Davis Richter, R.B.A. 69
Bedroom designed by Herbert C. E. Walker 75
"The Building of the Frigate." Sketch for a panel in the Library of Lloyd's Register. By Frank Brangwyn, A.R.A. 95
Window designed by James Hill and James H. Leat, executed by John C. Hall & Co. 103
Windows designed by Arthur A. Orr, executed by Arthur J. Dix ... 107
Frontal for S. Bartholomew's Church, Haslemere, designed by Ann Macbeth, executed by some Haslemere ladies 113
Embroidered panel designed by Jessie M. King, sewn by E. Prioleau 117
Embroidered and appliqué panel designed and sewn by Rachel George 121
Embroidered Cushion designed and sewn by Milly Morgan... ... 121
Chair Seat in tent-stitch, designed by Frederick Vigers, executed by C. Palmer-Kerrison 125
Pilkington's "Lancastrian Lustre" Pottery—Covered jars designed and painted by Richard Joyce 133
Bedroom designed by Wilhelm Keppler 171

CONTENTS

I.—GREAT BRITAIN

DECORATIVE AND APPLIED ART IN GREAT BRITAIN. BY E. G. HALTON 3

BRITISH COUNTRY HOUSES:

ILLUSTRATIONS AFTER DESIGNS BY:

Boswell, G. A. 17
Castle & Warren... 49
Coales & Johnson 18, 19
Cockrill, R. Scott, A.R.I.B.A. 20, 21, 22
Fair & Myer 25
Forbes & Tate 26, 27, 28
George, Richard 29

GREAT BRITAIN—Continued PAGE

Green, W. Curtis, F.R.I.B.A. 30
Hallam, J. Algernon 71
Hamp, Stanley, A.R.I.B.A. 33, 34, 35
Hardwick, A. Jessop, F.R.I.B.A. 36, 37
Harwood, Arnold W. 38
Hewitt, Walter E., A.R.I.B.A. 39
Horder, P. Morley, F.R.I.B.A. 40
Hubbard & Moore 43
Hunt, W. & E. 44
Jackson, A. Vivian 45
Keen, Arthur, F.R.I.B.A. 46
Kemp & How 47
Kennard, Harold, A.R.I.B.A. 48, 49
Longden, Reginald T. 50
Mallows, C. E., F.R.I.B.A. 51, 52, 53, 54
Milne, O. P. 55
Mitchell, Arnold, F.R.I.B.A. 56
Morris, G. Llewelyn 59
Mortimer & Son, W. 60
Newton, Ernest, A.R.A., F.R.I.B.A. 61
Parker & Unwin 62, 63
Parsons, Owen P. 64
Poulter, H. R. & B. A. 65
Poyser, J. Rigby 66
Quennell, C. H. B., F.R.I.B.A. 67
Rigg, W. Arthur, A.R.I.B.A. (Executed by John Rigg & Son) 68
Round, D. G. 71
Smith, A. Harold (Executed by James Ballow & Sons) ... 72
Stafford, W. Cooke („ „ Morris & Co., Ltd.) ... 73
Sutcliffe, G. L., A.R.I.B.A. 74
Walker, Herbert C. E. 77
Whitie, William B., F.R.I.B.A. 78, 79
Willcocks, C. B. 80

BRITISH FURNITURE AND FIREPLACES.

ILLUSTRATIONS AFTER DESIGNS BY :

Cleaver, H. C. (Executed by H. C. Cleaver, Ltd.) 88
Crampton, J. 86
Garbe, Richard 84
Gimson, Ernest W. 81, 82, 83, 84, 85
Kemp & How 88, 89

GREAT BRITAIN—Continued PAGE

Morris, G. Llewelyn 88
Peach, H. H. 86
Rotherham, T. 86
Smith, A. Harold 89
Sparkes, Malcolm (Executed by H. C. Cleaver, Ltd.) ... 88
Well Fire & Foundry Co., Ltd. 90
Whyte, Robert (Executed by Wylie & Lochhead) 87

BRITISH WALL AND CEILING DECORATION.

ILLUSTRATIONS AFTER DESIGNS BY:

Bankart, G. P. 91, 92, 93
Crane, Walter (Executed by Jeffrey & Co.) 98
Fisher, Alexander 101
Haward, Sidney (Executed by Jeffrey & Co.) 98
" " (" " John Line & Sons, Ltd.) ... 97
Illingworth-Kay, J. (" " Essex & Co., Ltd.) 97
Lotz, W. 101
Roberts, C. A. Llewelyn (Executed by D. C. Tennant) ... 94
Rope, E. M. 94
Sanderson & Sons, Ltd., A. 99
Vigers, Frederick (Executed by Jeffrey & Co.)... 97
Warner, Horace (" " " ")... 98

BRITISH STAINED GLASS.

ILLUSTRATIONS AFTER DESIGNS BY:

Atwell, E. A. (Executed by Reuben Bennett) 105
Bocking, A. L. (" " Charles Lightfoot) 109
Brydone, T. S. (" " A. W. Loomes) 106
Fenton, Harold (" " Charles Lightfoot) 109
Gray, A. Rigby (" " Wm. Meikle & Sons) 105
Hall, John C. (" " John C. Hall & Co.) 102
Lancaster, Percy 106
Leat, James H. (Executed by John C. Hall & Co.) 102
Meikle, W. (" " Wm. Meikle & Sons) 105
Mitchell, J. Edgar 111
Walker, Leonard 110

BRITISH EMBROIDERY.

ILLUSTRATIONS AFTER DESIGNS BY:

Boyd, Muriel 123
Fangrieve, M. L. 116
Ford, Mary A. 112

GREAT BRITAIN—Continued PAGE

Hutchison, Amelia R. 116
Macbeth, Ann (Sewn by A. Hendry) 115
Mackay, M. 112
Morgan, Milly 120
Newill, Mary J. 124
Paterson, Annie S. 120
Richter, H. Davis, R.B.A. (Sewn by Mrs. H. D. Richter) ... 120
Smith, Verona J. W. 124
Thomson, Margaret M. 119
Thorne, Florence A. 119
Young, E. Dalhousie 123

BRITISH TEXTILE FABRICS.

ILLUSTRATIONS AFTER DESIGNS BY:

Griffiths, Albert (Executed by W. Foxton) 130
Haward, Sidney 129
Liberty & Co., Ltd. 129
Mawson, Sidney F. 129
Napper, Harry (Executed by G. P. & J. Baker, Ltd.) ... 127
Vigers, Frederick („ „ Alex. Morton & Co.) ... 127
Wardle & Co., Ltd., B. 128
Wilcox, Arthur (Executed by W. Foxton) 130

BRITISH POTTERY AND TABLE GLASS.

ILLUSTRATIONS AFTER DESIGNS BY:

Burton, Annie (Pilkington's Lancastrian Lustre Pottery) 135
Cundall, Charles E. („ „ „ „) 132, 135
Forsyth, Gordon M. („ „ „ „) 132, 135
Joyce, Richard („ „ „ „) 132
Mycock, W. S. („ „ „ „) 132
Rodgers, Gwladys („ „ „ „) 135
Powell & Sons, James (Whitefriars Glass Works) 131

BRITISH METAL-WORK, WOOD-CARVING AND GARDEN STATUARY.

ILLUSTRATIONS AFTER DESIGNS BY:

Armitage, Joseph 136
Bankart, G. P. 141, 142
Broom, M. 139
Cuzner, Bernard 140
Gimson, Ernest W. 85, 140

GREAT BRITAIN—Continued PAGE
Haywood, William (Executed by Henry Hope & Sons) ... 143
Leat, James H. („ „ John C. Hall & Co.) ... 140
Miller, Alec. 109
Moller, Muriel 100
Spencer, Edward (Executed by the Artificers' Guild) ... 137 to 139
Wood, F. Derwent, A.R.A. 144

II.—GERMANY

GERMAN ARCHITECTURE AND DECORATION. BY L. DEUBNER ... 147
ILLUSTRATIONS AFTER DESIGNS BY :
Alter, Ludwig 157
Altherr, Alfred 158, 192
Behrens, Prof. Peter (Executed by Peter Bruckmann & Söhne) 189
Berger, Arthur 197
Bernoully, Ludwig, B.D.A. 159
Bischoff, Paul (Executed by Richard L. F. Schulz) 195
Boeres, Franz („ „ Peter Bruckmann & Söhne) ... 190
Bosselt, Prof. Rudolf 204
Dröscher, Hans (Executed by Derichs & Sauerteig) 187
Eberhardt, Prof. Hugo, B.D.A. 160, 161, 162
Eeg, Karl, B.D.A. (Executed by the Delmenhorster Linoleum-Fabrik) 210
Ehrenböck, Eugen... 194
Eitel & Steigleder 163, 164
Felger, Friedrich (Executed by Peter Bruckmann & Söhne) ... 189
Friedmann, Ernst („ „ the Hohenzollern Kunstgewerbe-haus, Berlin) 165
Grossmann, J. P. 181, 182, 183
Haustein, Paul (Executed by Peter Bruckmann & Söhne) ... 191
Hiller, Theodor 166, 167, 168
Hoenig & Soeldner, B.D.A. 169
Huber, Prof. Anton 170
Keppler, Wilhelm 173
König, Adalbert (Executed by the Royal Porcelain Manufactory, Meissen) 203
Krueger, F. A. O. (Executed by the Vereinigte Smyrna-Teppich Fabriken, Berlin) 209
Lange, A. (Executed by the Royal Porcelain Manufactory, Meissen) 203
Lehmann, Th. & G. Wolff 174, 175
Lietz, Otto (Sewn by Betty Berger) 208

GERMANY—Continued PAGE
Lincke, Hans 196
Margold, E. F. (Executed by Derichs & Sauerteg) 187
Mayenburg, G. von 176, 177, 183
Mies, Ludwig 178
Muenchhausen, Hermann (Executed by W. Dittmar's Mobelfabrik, Berlin) 179
Müller, Prof. Albin (Executed by the Delmenhorster Linoleum-Fabrik) 210
Neureuther, Chr. (Executed by the Waechtersbacher Steingutfabrik) 200
Nicolai, M. A. (Executed by Derichs & Sauerteig) 187
Ohly, E. & W. 206
Pfaff, Margarete (Executed by Julius Mosler) 188
Pilz, O. (Executed by the Royal Porcelain Manufactory, Meissen) 202
Riegel, Prof. Ernst 193
Schmidt-Pecht, Elizabeth (Executed by J. A. Pecht) 197, 198, 199
Schnackenberg & Siebold 184, 185, 186
Schumacher, Prof. Fritz (Executed by Ludwig Alter) 180
Seidler, Julius 206
Stein, Wilhelm (Executed by Derichs & Sauerteig) 187
Steiner-Prag, Prof. Hugo (Executed by Carl Sonntag, Jun.) ... 207
Stock, Karl (Executed by Peter Bruckmann & Söhne) ... 190
Treeck, Jun., Gustav van (Executed by Gustav van Treeck) ... 205
Tscharmann, Prof. Heinrich 182, 183
Wahl, Karl (Executed by Peter Bruckmann & Söhne) ... 191
Walser, Karl (Executed by the Vereinigte Smyrna-Teppich Fabriken, Berlin) 209
Wenig, Bernhard (Executed by Peter Bruckmann & Söhne) 189
„ „ („ „ Richard L. F. Schulz) ... 195
Willingstorfer, K. („ „ Gottfried Heinersdorff & Co.) 204
Zeiller, Paul („ „ the Gebrüder Heubach Porcelain Manufactory, Lichte, Thuringia) 201

III.—AUSTRIA

AUSTRIAN ARCHITECTURE AND DECORATION. BY A. S. LEVETUS 213
ILLUSTRATIONS AFTER DESIGNS BY:
Andri, Ferdinand 240
Barwig, Prof. Franz 245, 246, 247
Beckert, Adolf (Executed by Joh. Lötz Wittwe) 251
Bohla, Prof. Anton („ „ Norbert Langer & Söhne) 258, 259
Bolak, Hans („ „ Edward Friedmann)... 254, 256

Christiansen, Prof. (Executed by J. Ginzkey) 261
Czermak, Gottfried („ „ the Bürgerlichen Handwerks-kunst Society, Brünn) 215, 216
„ „ (Sewn by Lilly Spitz) 258
Ederer, Carl 240
Fochler, Lotte (Executed by Gebrüder Rosenthal) 261
Forstner, Leopold 244
Geyling, Remegius (Executed by Carl Geyling's Erben) 243, 256
Grill, O. 223
Haida, Students of the Imperial Fachschule für Glas-Industrie at 252
Hajek, Boleslav (Executed by the Metaxin-Fabrik, Vienna) ... 241
Hausler (Executed by Edward Friedmann) 254
Heug, Franz 237
Hoffmann, Prof. Josef (Executed by the Wiener Werkstaette) 231, 232, 253
„ „ „ („ „ Joh. Backhausen & Söhne) 262
Jaray, Max (Executed by Sigismund Jaray) 217, 218, 219
Jettmar, Rudolf 240
Jurkovic, Dusan 220, 221
Kalhammer, Gustav (Executed by Edward Friedmann) ... 254
Kirsch, Hugo F. 249
Kleinhempel, Prof. Erich (Executed by J. Ginzkey) 261
Kletzl-Katzwendt, F. („ „ the Erste Wiener Productivgennossenschaft der Absolventinnen der K. K. Kunst-Stickerei-Schule) 259
König, H. (Executed by Sigismund Jaray) 217, 218, 219
„ Leopoldine (Executed by Karl Hagenauer) 256
Kotera, Prof. 222
Krauss, Freiherr von (Executed by A. Pospischil) 223
Lenz, Maximilian 240
Lilienfeld, Dr. Leon (Executed by the Metaxin-Fabrik, Vienna) 241
Meier, Emil (Executed by Busch & Ludeschier) 250
„ „ („ „ F. Goldscheider) 250
Meier-Michel, Johanna (Executed by Busch & Ludeschier) ... 250
Mode, Else (Executed by the Erste Wiener Productivgenossenschaft der Absolventinnen der K.K. Kunst-Stickerei-Schule) 259
Moser, Prof. Kolo 224, 225
„ „ „ (Executed by Carl Geyling's Erben) ... 242
„ „ „ („ „ the Wiener Werkstaette) ... 253
Plecnik, Josef 240
Poller, Carl 255
Prutscher, Hans 238

AUSTRIA—Continued PAGE

Prutscher, Hans (Executed by the Wienerberger Ziegelfabrik) 236, 237, 239
„ Prof. Otto 234
„ „ (Executed by A. Knoblochs Nachfolger)... 227
„ „ („ „ Ludwig Biber) 227
„ „ („ „ the Deutsche Werkstaetten für Handwerkskunst, Dresden) 233, 234
„ „ (Executed by Richard Ludwig) 234
„ „ („ „ Herrburger & Rhomberg)... 258
„ „ („ „ J. Ginzkey) 261
Rodler, A. 226
Roller, Paul (Executed by Joh. Backhausen & Söhne) ... 262
Ruepp, Robert („ „ the Metaxin-Fabrik, Vienna) ... 241
Schleiss, F. & E. 248
Schwathe, Hans 236
Stark, Adele von 255
Strnad, Prof. (Executed by Eduard Friedmann) 256
Stubchen-Kirchner 257
Urban, Josef 228, 229, 230
Wieden, Ludwig 237
Zelezny, Franz 217, 218, 219, 247
Zotti, Josef (Executed by the Prag-Rudniker Korbwaren-Fabrik) 235
Zwickle, Hubert von 238
„ „ „ (Executed by P. Schwarz & Co.) ... 260

IV.—HUNGARY

HUNGARIAN ARCHITECTURE AND DECORATION. BY A. S. LEVETUS 265

ILLUSTRATIONS AFTER DESIGNS BY :

Agoston, E. 267
Borosnyay, Jolan (Executed in the Arts and Crafts Schools, Budapest) 274
Horti, Paul 272, 273
Kriesch, Aládá 268, 269
„ „ (Executed in the School of Weaving, Gödölö) 270, 271
Lakator, Arthur 271
Nagy, Sändor 273
„ „ (Executed by Lenka Boér) 270
„ „ („ in the School of Weaving, Gödölö) 270, 272
Staub, Cili („ „ Arts and Crafts Schools, Budapest) 274
Vecsey-Kiss, Ilonka („ „ „ „ „ „) 274
Wigand, Edward 267
Zucker, Frida (Executed in the Arts and Crafts Schools, Budapest) 274

DIVISION I.

GREAT BRITAIN.

DECORATIVE AND APPLIED ART IN GREAT BRITAIN.

TO obtain a definite idea of the present position of decorative and applied art in Great Britain is not an easy matter. In the case of the sister arts of painting and sculpture, the numerous exhibitions which are held offer abundant opportunities for surveying contemporary work. But with the exception of the exhibitions of the Arts and Crafts Society, which take place in London every third year, the layman has but few chances of studying the productions of present-day designers and craftsmen.

As regards domestic architecture, however, he is more favourably situated ; for on all sides he can, if he wishes, find evidence of contemporary work. And it is gratifying to note that during the last decade there has been a decided and welcome advance in this important branch of art. The days of the jerry-builder are, we hope, numbered, and the Englishman of moderate means is at last waking up to the fact that it is wiser—and cheaper in the end—to employ the services of a good architect rather than to trust to the speculative builder. The demand for better constructed and more artistic homes has given British architects an opportunity of which they have not been slow to take advantage, with the result that we find in all parts of the country large and small modern houses which, both as regards design and construction, should satisfy the most exacting critic. In the planning of the house, too, more attention is being given to the requirements of modern conditions and customs, to the general comfort and health of the occupier, and to the economy of space, while in architectural decoration there has been a decided improvement, a striving after simpler and more artistic effects than those which satisfied the public taste a few years ago. Architects are also giving more thought to the planning of the garden in its relation to the house, so that it may form an integral part of the whole scheme.

It is not our intention, however, to deal in this article with the condition of British domestic architecture. The subject was adequately treated in the previous issue of THE STUDIO Year Book, while the numerous illustrations given here of exteriors and interiors of houses, designed by some of the most prominent British architects, testify to the excellent work which is being done. We shall concern ourselves primarily with the present condition of the other branches of the decorative and applied arts, more especially with those which bear on the equipment and decoration of the home.

In surveying the work which has been produced during the last few years one cannot fail to be impressed by the prevailing lack of

originality in design. The few attempts made to break away from accepted models have in most cases ended in failure, while in nearly all directions we find nothing but reproductions of the old styles. This dearth of ideas applies more especially to furniture, and while we should be the last to disparage the work of the great English craftsmen which has been handed down to us, it is obvious that the present craze for copying denotes anything but a healthy condition. The proper appreciation and close study of the splendid work of the past is in every way desirable and essential, in order that the craftsman may understand the great lessons which it teaches. But having acquired that knowledge, he should endeavour to apply it, so that it may assist him to work out his own individuality. Every age has its peculiar requirements. Customs, habits, and tastes change, and with these changes comes the designer's opportunity to prove his originality, to assert his *ego*. If he fails to take advantage of this opportunity, if he is content to simply reproduce what has been done over and over again, how is he going to justify his artistic existence ? He is no designer, he is only a copyist, and under such conditions his art will languish and disappear. The craftsman, too, if he be repeatedly executing the same design will unconsciously become mechanical, his hand will lose its cunning, and his workmanship will deteriorate accordingly. In short, this slavish copying of the old models must in time bring about a state of degeneration and also of crystallization.

If we inquire into the cause of this stagnant condition we are told that the public is responsible for it, that the popular demand for copies of the antique has compelled the manufacturer to confine his productions to the hackneyed models. We are not prepared, however, to accept this as the only explanation. May it not be that the public is compelled to accept these reproductions, because it is almost impossible to obtain any good original designs ? We venture to think that good design combined with sound workmanship, whether it be antique or modern in feeling, will always find a public. The work of such individual artists as Mr. Frank Brangwyn, Mr. Baillie Scott, Mr. C. F. A. Voysey, Mr. Alexander Fisher, Mr. Ernest Gimson, Mr. Edward Spencer, Mr. G. P. Bankart, Mr. Frederick Vigers, and Miss Ann Macbeth, for instance, cannot fail to appeal to those who can recognise a beautiful design well carried out, and if only Great Britain could produce more such designers and craftsmen the public would not be slow to show its appreciation.

But there is another and a very important side to this question. It is only a few years ago that Great Britain was looked to as the leader of a great revival in the decorative and applied arts. The Arts and Crafts movement in England was then in its infancy, and

it was being closely watched by the younger architects, designers and craftsmen on the Continent. Fired by its possibilities these young men started a movement in their own countries. It is true that some of the early productions of the modern Continental schools did not command much respect, indeed the eccentricities and absurdities of the so-called *art nouveau* merited most of the ridicule which was showered upon them. But this early phase was at least significant of a healthy desire to express some new idea, and what little was good in it has remained. Moreover, it was the beginning of a movement which has developed with such remarkable rapidity that to-day evidence of its existence may be seen in almost every town in Germany and Austria. In both these countries the Government has been fully alive to its importance, and in the Imperial Schools of Arts and Crafts every facility has been given to the young artists to pursue their training under the most favourable conditions. The public, too, has given its support liberally, with the result that the movement has taken a strong hold, and if proof were required of its remarkable vitality we have only to examine the numerous illustrations in the sections of this volume devoted to the recent work of the leading designers and craftsmen in Germany and Austria.

Meanwhile, what progress has been made in Great Britain? The Arts and Crafts movement which gave promise of such great things has almost ceased to exist, and the interest aroused by its advent has not been sustained because so much of the recent work has given small cause for enthusiasm. The result has been that the public has been compelled to return to the old models. The matter is one of real importance to those who are interested in the artistic and commercial welfare of the country. We say commercial because the application of art to articles of every-day use and to domestic environments should form an important factor in the trade as well as in the education of the country. There is without doubt a growing desire amongst the educated classes to surround themselves with things which, if not actually beautiful, shall at any rate satisfy the accepted canons of good taste. A reaction against the incessant reproduction of the antique is sooner or later inevitable, and British designers and craftsmen in the various branches of applied art must prepare themselves to meet a demand for more originality, lest in the strenuous competition with their brother artists in other countries they find themselves hopelessly out-distanced.

And let it be understood, we are no advocate of the cult of the eccentric and grotesque, but we do ask that the personal note shall not be altogether absent. This factor, coupled with practicability,

simplicity of form, restraint in ornamentation, soundness of construction, and a proper understanding of the possibilities and limitations of the materials employed, must form the basis of every good work of applied art.

Before closing these introductory remarks we should like to draw attention to some interesting correspondence dealing with the important question of art as applied to industry, which recently appeared in a London newspaper.* The writer of one of the letters, who concealed his identity under the pseudonym "Art Master," explained at considerable length some defects in the present system of training at the Arts and Crafts and Technical Schools in Great Britain, and, what is of even more value, he was able to bring forward practical suggestions for remedying these defects. The whole position was so clearly stated that we cannot do better than quote from his letter. He said: "At the Board of Education we have no department which can be said to have at heart the interests of the art education of business people. It is true there is a 'technological branch,' but this is directed entirely by professional educationists, who can never really understand the needs of manufacturers; an instance of this can be seen in the newly-devised system of registration, which has compelled art masters to divide art instruction into many sub-divisions, and to teach these minute sub-divisions in watertight compartments. An enlightened art administration would have decided upon the teaching of art as a comprehensive whole, with such divisions only as are dictated by the requirements of specific industries. Before any radical improvement can be made it will be necessary to institute reform at headquarters by establishing an art department which should have sole charge of the administration of art education. The department should be controlled by a council of artists and captains of industry in all branches of art manufacture. A council without representatives of art and manufacture will not suffice. Local administration also needs reform on similar lines. Since the establishment of technical institutes the schools of art have in some towns been placed in the same building, and in some cases they have passed under the control of principals of exclusively scientific, mechanical, or literary education. These men have endeavoured to conduct art on precisely the same lines as science and general subjects, without regard to, or understanding of, the fundamental differences. . . . The equipment and accommodation of the schools is often lamentably poor; in some cases they are placed in a top floor without workshops or machinery, with no collection of examples of historic art, and with no provision for keeping living animals and plants. If our manufac-

* *The Morning Post.*

turers are to derive such assistance from the art schools as will enable them to compete advantageously with their foreign competitors, there must be (1) an enlightened art department at headquarters; (2) a large measure of local autonomy in the schools; and (3) the latter should be separately housed in buildings as complete in every particular as our technical schools, whilst definite arrangements should exist between the school committees and employers respecting the attendances of apprentices and improvers, and co-optative members representing the art trades of the towns should keep the schools in touch with everyday requirements. While it may frequently be desirable to have art schools in touch with education, scientific, literary and linguistic, and general, it is essential that the art school should have an independent existence if the art is to flourish."

Whether we consider the question from an artistic or commercial point of view, we are compelled to admit that the result of the present system of training in the Arts and Crafts Schools is not altogether satisfactory. A large sum of money is expended annually on the Art Schools under the control of the Board of Education, but to little purpose; and until the whole system is reorganised and a separate department formed which shall deal solely with this important branch of national education, on the lines suggested above, we see little hope of improvement. It is true that at the Annual Exhibition of work submitted for the National Competition a few promising designs may usually be seen, but the average standard is not what it should be. Moreover, the last report of the various examiners tends to confirm this view. Too little attention appears to be given to commercial art, such as woven and printed fabrics, pottery, wall-papers. It is not sufficient to limit the student to the making of designs, he must be given every opportunity of studying the process by which they are to be carried out, and thereby obtain a thorough knowledge of its possibilities and limitations. Only by such methods can we hope to raise the standard of industrial art in this country, and train up a school of designers adequately equipped with the artistic and technical knowledge which is essential to success.

Let us now examine in more detail some of the recent work produced in the various branches of applied art. As we have already said, of new designs in furniture there have been practically none of any importance, with the exception of those of Mr. Ernest Gimson (pages 81 to 85). As far as the workmanship is concerned, some of the reproductions of the old models are excellent, but beyond that the pieces have no particular interest. In Mr. Gimson, however, we have a designer and craftsman whose work is entirely free from any sugges-

tion of copyism, and who yet possesses a thorough knowledge of the methods of the old masters of the craft. All his designs are carefully thought out with a view to fulfilling the purpose for which the piece is intended, and this, it should be remembered, is the first thing to be considered in designing a work of applied art. Whatever decorative qualities it may possess, or however good the workmanship may be, if the completed work does not satisfactorily answer its purpose it must be considered a failure. Mr. Gimson's furniture is invariably well constructed, simple in form, and never overloaded with ornament, while his workmanship is beyond reproach. In order to obtain his decorative effects he relies almost entirely on subtle combinations of beautiful woods, in the selection of which he shows rare artistic judgment. It is remarkable how little advantage is taken in England of the various kinds of wood which are available for this purpose. Inlaying with well-selected woods is more satisfactory for decorative purposes than carving, which in these days is seldom well executed, and from a practical point of view has many disadvantages. Ivory, too, may be introduced with success when applied to almost any wood, but it is not often used by contemporary craftsmen. The application of metal to furniture, purely for purposes of ornament, is seldom satisfactory in modern work; but, of course, hinges, scutcheons and handles offer the designer plenty of opportunity to display his skill.

Mention should be made of the "Dryad" cane furniture which Mr. H. H. Peach is making at Leicester (page 86). Both as regards design and construction it is entirely satisfactory and will bear comparison with any work of the kind hitherto produced.

In any scheme for the arrangement of a domestic interior the fireplace must form an important feature. How often we see an otherwise pleasant and tasteful room completely spoiled by an ugly fireplace. Most architects realise this, and consequently endeavour to design the fireplace to harmonise with the general character of the room. Some interesting fireplaces and mantels are shown on pages 85, and 88 to 90. Considerable progress has been made during the last few years in the construction of firegrates, and there are now a number of excellent fires to be obtained which can be said to produce the maximum amount of heat from a small amount of fuel, and in this respect they are a great improvement on the fires in use ten or fifteen years ago.

During the last year Mr. Frank Brangwyn has executed several important mural paintings for public buildings, and, as the leading exponent of this particular branch of decorative art, he remains unchallenged either in his own country or elsewhere. We give a reproduction in colours of a painting, entitled "The Building of

the Frigate," a sketch for one of the panels which he has recently executed for Lloyd's Register in London (page 95). He is at present engaged on an important scheme of decoration for the church of St. Aidan at Leeds. From the studies in sanguine, which were reproduced in facsimile in the February number of THE STUDIO, it will be seen that the work is of considerable interest, and promises to be, when completed, one of Mr. Brangwyn's greatest achievements in decorative painting.

In wall and ceiling decoration much good work has been done by Mr. G. P. Bankart, who excels as a designer and modeller of plaster relief ceilings and friezes (pages 91 to 93). Here, again, we have an original artist who has carefully studied the earlier examples of his craft, and more especially the work of the Elizabethan and Jacobean periods. The soft, graduating effects which he obtains, free from all hard protruding lines or corners, are particularly pleasing and restful to the eye, and show a right understanding of his material as regards the purpose for which it is being employed. For his *motifs* he usually goes to the animal or vegetable kingdom, while his designs are nearly always original in conception and show considerable restraint. Amongst workers in plaster Miss E. M. Rope has developed a very agreeable style, especially suited to the subject she usually adopts as the *motif* of her reliefs. The illustration on page 94 gives an excellent idea of the characteristic refinement and innate daintiness invariably associated with her work.

The plain distempered walls and striped papers, so much in vogue during the last few years, appear to have had a discouraging effect on the wall-paper designers. Some of the new papers which Messrs. Jeffrey and Messrs. Line have brought out are good, notably those by Mr. Sidney Haward (pages 97 and 98), Mr. Horace Warner (page 98), and Mr. Frederick Vigers (page 97), but otherwise there is nothing amongst the recent designs to call for remark.

In considering the work which has been illustrated in this and previous issues of THE STUDIO Year Book we are disposed to think that in domestic stained glass more originality of design has been shown and more progress has been made during the last few years than in any other branch of decorative art in Great Britain. This may be accounted for by the fact that the splendid work produced in the middle ages was executed almost entirely for ecclesiastical purposes, and is therefore of little use to the present-day designers of domestic stained-glass. To employ a stained-glass window to block out an objectionable outlook requires considerable care, lest so much light is lost that the interior becomes dark and gloomy, and we find that many of the best designs show commendable simplicity and are

nevertheless entirely suitable for their purpose. When the window is intended to supply a note of colour to the decorative scheme a more elaborate design is necessary, though the pictorial window is not always satisfactory for domestic purposes, and if overdone will easily suggest ostentation. It should always be borne in mind that the real beauty of coloured glass can only be seen with full daylight behind it, so that to place a window of this nature where the light is obstructed by a neighbouring wall or building is not only unfair to the artist, but is invariably unsatisfactory to the occupant of the house, for he is never able to see the window under proper conditions. Amongst British stained-glass artists who have been doing good domestic work during the last few years are Mr. Oscar Paterson, Mr. Alexander Gascoyne, Mr. J. C. Hall, Mr. E. A. Taylor, Mr. Harold Fenton, and Mr. Arthur Orr.

To take a branch of applied art which is confined almost entirely to women artists, much excellent embroidery is being produced, more especially in Scotland, where the influence of Miss Ann Macbeth is extending in every direction. As teacher of the craft at the well-known Glasgow School of Art, she has under her charge a large number of pupils whom she is training on sound and practical lines. She fully realises the fact that in embroidery for articles of everyday use it is well to keep to the simple designs. To spend a year carrying out an elaborate design for a sofa or chair cushion, for instance, is a lamentable waste of time and energy, for the work must with ordinary use become quickly soiled. Consequently her designs for such domestic articles are usually of the simpler and more severe order, but eminently practical and always artistic in effect. In ecclesiastical work, which offers more scope for her gifts as a designer and her unerring judgment in the selection and blending of colours, she has been very successful, and we reproduce in colours a fine example of her work of this nature (page 113). It is an altar frontal for the church of S. Bartholomew at Haslemere, in Surrey, and has been well carried out by some ladies of that locality. We also illustrate several embroideries designed and sewn by her pupils (pages 112, 116, and 119). As a designer of embroidery Miss Jessie King has achieved much success, and her panel reproduced here in colours (page 117) is typical of her work in this direction. She is fortunate to have in Madame Prioleau a skilful and sympathetic translator of her designs. On page 125 is shown in colours a chair seat designed by Mr. Frederick Vigers and executed in tent-stitch by Miss Palmer-Kerrison. It is a particularly fine design, admirably conceived in the spirit of the old work and pleasing in its refined and harmonious colouring.

Amongst the new designs in textile fabrics should be mentioned the two woven tapestries by Mr. Frederick Vigers (one of the most versatile of our designers), produced by Messrs. Alexander Morton (page 127), and the printed linens designed by Mr. Griffiths for Mr. Foxton (page 130). These designs have been carefully thought out, as will be seen in the illustrations, and their rich soft colouring is particularly attractive and suitable to the material employed. The cretonnes of Messrs. Wardle (page 128) are usually reminiscent of the old examples, if not actual reproductions, and are almost invariably agreeable in colour.

In table glass the world-famed Whitefriars Works still maintain their unique position. In beauty of form and texture Whitefriars glass is unequalled by any modern productions. The graceful and refined shapes of some of the simpler pieces, if not the beautiful clear quality of the glass, may be seen in the illustrations shown on page 131.

The outlook with regard to British pottery would not be very bright were it not for the admirable lustre ware being produced near Manchester by Messrs. Pilkington, and the "Ruskin" pottery of Mr. Howson Taylor. Unfortunately we are unable to reproduce any examples by the latter, and must refer our readers to previous issues of this Year Book, in which several pieces of "Ruskin" pottery have been shown. But we illustrate twelve examples of Messrs. Pilkington's "Lancastrian Lustre" pottery (pages 132 to 135), the two covered jars in colours giving a very fair idea of the beauty of this ware. As regards form, colour, decoration, and texture the "Lancastrian Lustre" pottery surpasses anything produced in Great Britain in recent years, and as a result of the experiments which are being continually carried on under the direction of Mr. William Burton, the well-known expert in ceramics, we feel convinced that some even finer results will be produced than those already obtained. The success of Messrs. Pilkington's pottery is in no small measure due to the admirable understanding which exists between the firm and the artists it employs. Every encouragement is given to the latter to develop their own individuality, with the result that most of the pieces are not only beautiful in form and colour, but are entirely original in conception.

During the last few years considerable progress has been made in metalwork, more especially in ironwork. Here the close study of historic examples is particularly desirable, for the English work of the Elizabethan and Stuart periods has not been surpassed either from the utilitarian or artistic point of view. Beautiful and simple in design, eminently practical, sound in construction, and executed

with remarkable skill, it has stood the test of time and furnishes the most satisfactory models on which a craftsman in iron can base his work. Undoubtedly, the most interesting metalwork being produced in Great Britain at the present time is that which Mr. Edward Spencer has designed for the Artificers' Guild. His keen æsthetic perception and sense of fitness are exemplified in every design he produces. Though often original in conception they never exceed the limits of good taste, and invariably bear the mark of artistic refinement. In form and decoration he shows considerable restraint, being content to rely on beauty of line and simple ornament. Of the examples shown here the candlesticks on pages 137 and 138 are typical of his best work, while the silver tea-service on page 137 possesses the charm of unaffected and artistic treatment. Mr. Ernest Gimson's furniture has already been mentioned; his metalwork is hardly less commendable. We illustrate some dogs executed in bright iron (page 140), which, as examples of piercing, are particularly beautiful and interesting. The fire-irons shown on the same page, also in bright iron, though more simply treated, are graceful in form and of sound design.

With the revival of interest in domestic architecture more attention is being given to such details as rainwater-heads, pipes, and gutters. These objects, ordinary enough in themselves, afford excellent opportunity for artistic treatment. Here again inspiration may be found in the old work, as has been the case in several of Mr. Bankart's most successful cast lead rainwater-heads (page 142), and also those of Mr. William Haywood executed by Messrs. Henry Hope and Sons (page 143). The garden fountain and tank by Mr. Bankart, reproduced on pages 141 and 142, are splendid examples of artistic leadwork. The proportions are good and the decoration is pleasing without being overdone. While considerable attention is being given to other garden accessories it is surprising how few sculptors devote their talent to the production of garden figures. It is therefore satisfactory to find so eminent an artist as Mr. Derwent Wood executing some delightful garden statues, three of which are illustrated on page 144.

Though we do not illustrate this year any examples of Mr. Alexander Fisher's enamelling we show on page 101 a triptych, the panels of which are painted by him. The draughtsmanship and grouping of the figures are good, but unfortunately the black-and-white reproduction cannot show the rich colour which gives a jewel-like quality to the original.

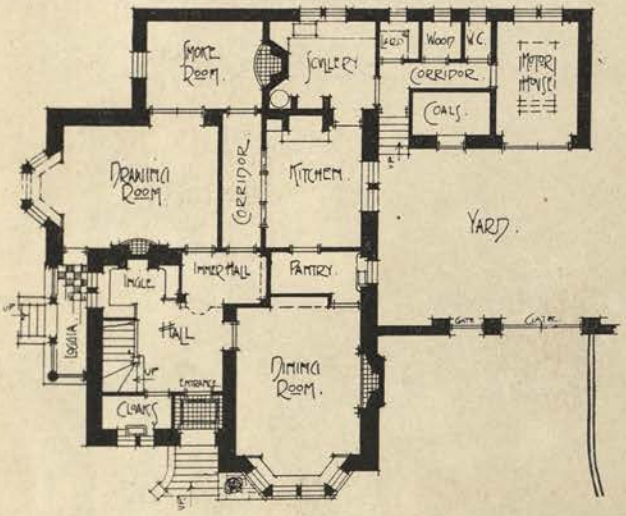
Mention should also be made of the admirable wood-carving displayed in the painted fruit bowls by Mr. Joseph Armitage

(page 136). The application of paint for the embellishment of wood-carving is a practice frequently attended with somewhat unsatisfactory results, but in the hands of a skilled craftsman and able decorator, such as Mr. Armitage, the effect is by no means unpleasing.

From these brief notes it will be gathered that some really good work is being done by a select number of artists. But it is when we come to consider the great mass of work produced outside this particular group that we find the average standard so lamentably low; and we would urge the designers and craftsmen, and especially those responsible for the training of the younger men, to spare no effort to raise the level of achievement, so that Great Britain may retain her position amongst the leaders of modern decorative and applied art.

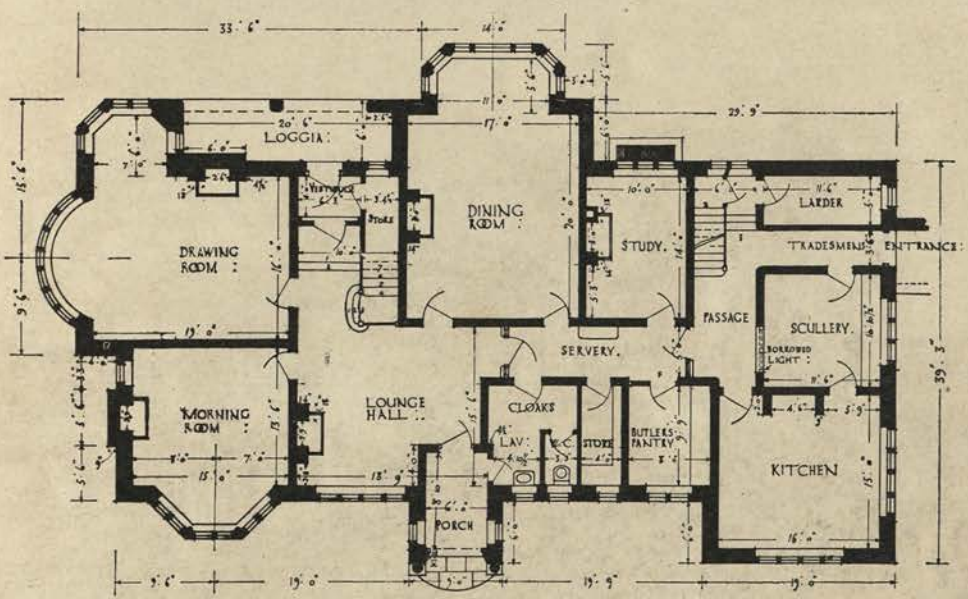
E. G. HALTON.

DINING-ROOM DESIGNED BY MURRAY ADAMS-ACTON.



"RANFURLEY," SCOTSTOUNHILL.
G. A. BOSWELL, ARCHITECT

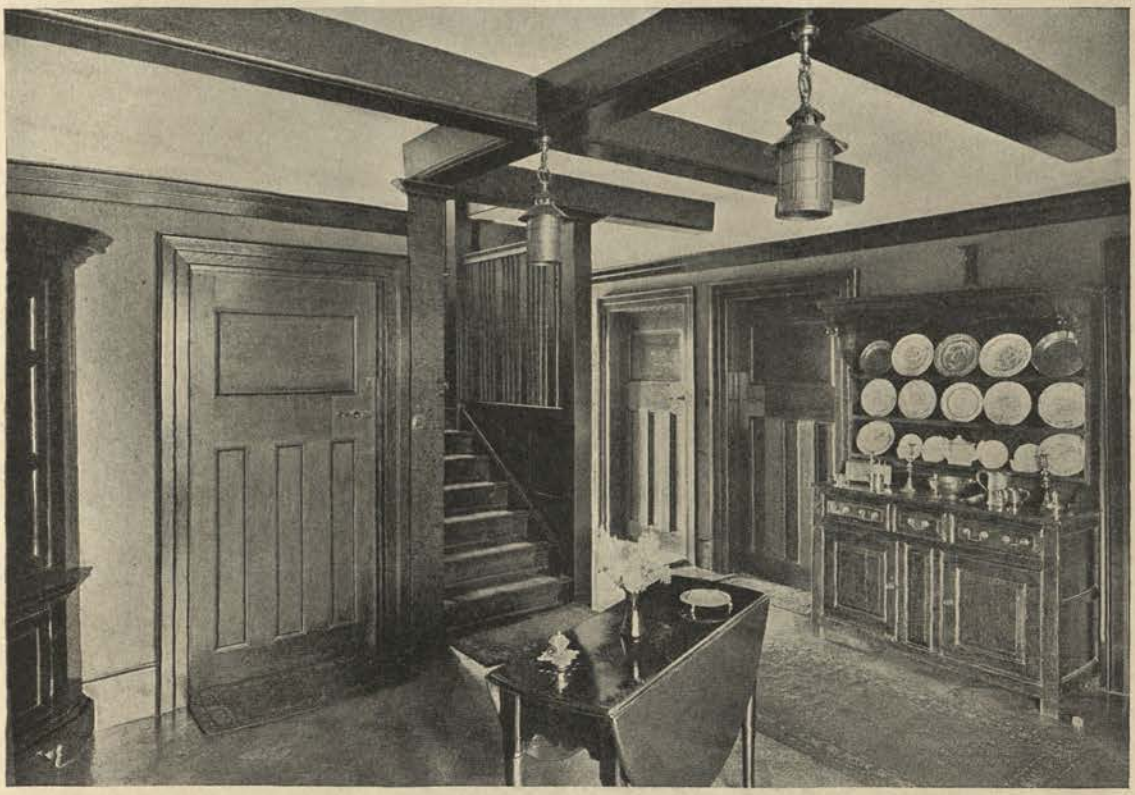
"THE HILL," MARKET HARBOROUGH
COALES AND JOHNSON, ARCHITECTS



"THE HILL"—THE ENTRANCE HALL AND GROUND FLOOR PLAN. COALES AND JOHNSON, ARCHITECTS

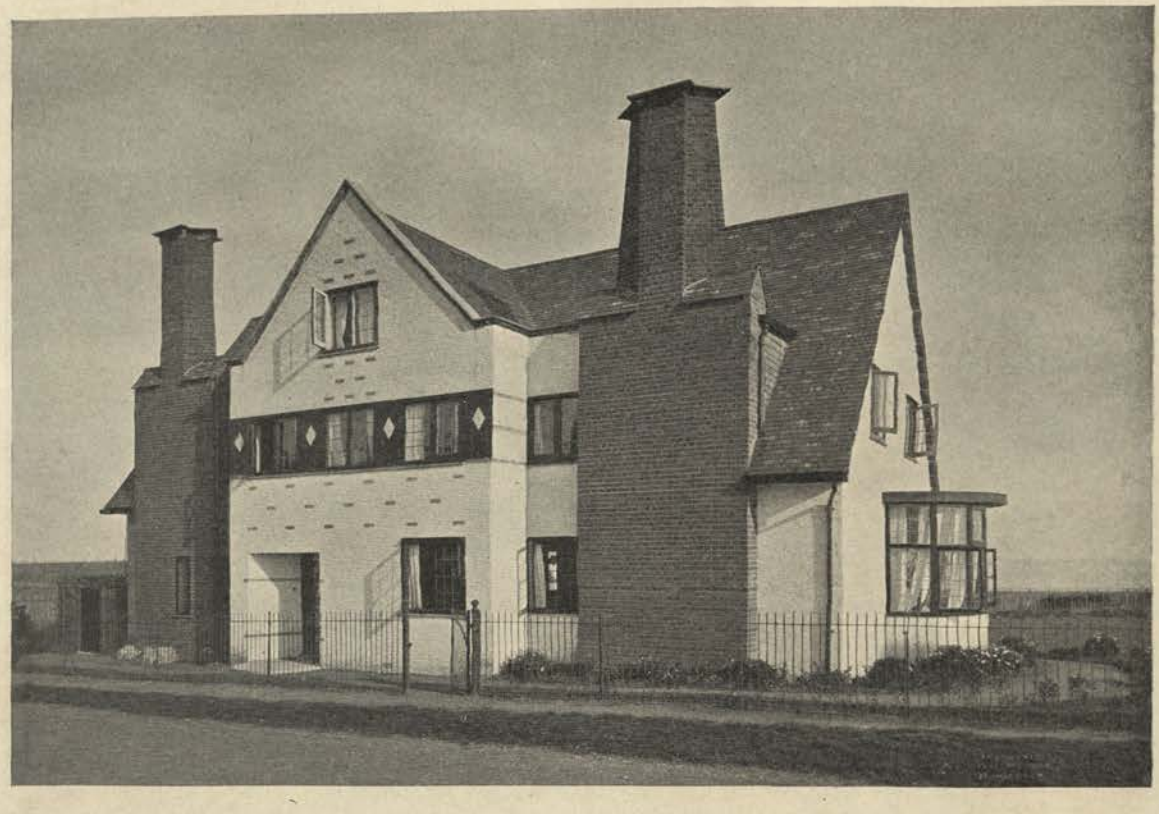
HOUSE AT LOWESTOFT

R. SCOTT COCKRILL, A.R.I.B.A., ARCHITECT



HOUSE AT LOWESTOFT—THE ENTRANCE HALL AND DINING-ROOM

R. SCOTT COCKRILL, A.R.I.B.A., ARCHITECT

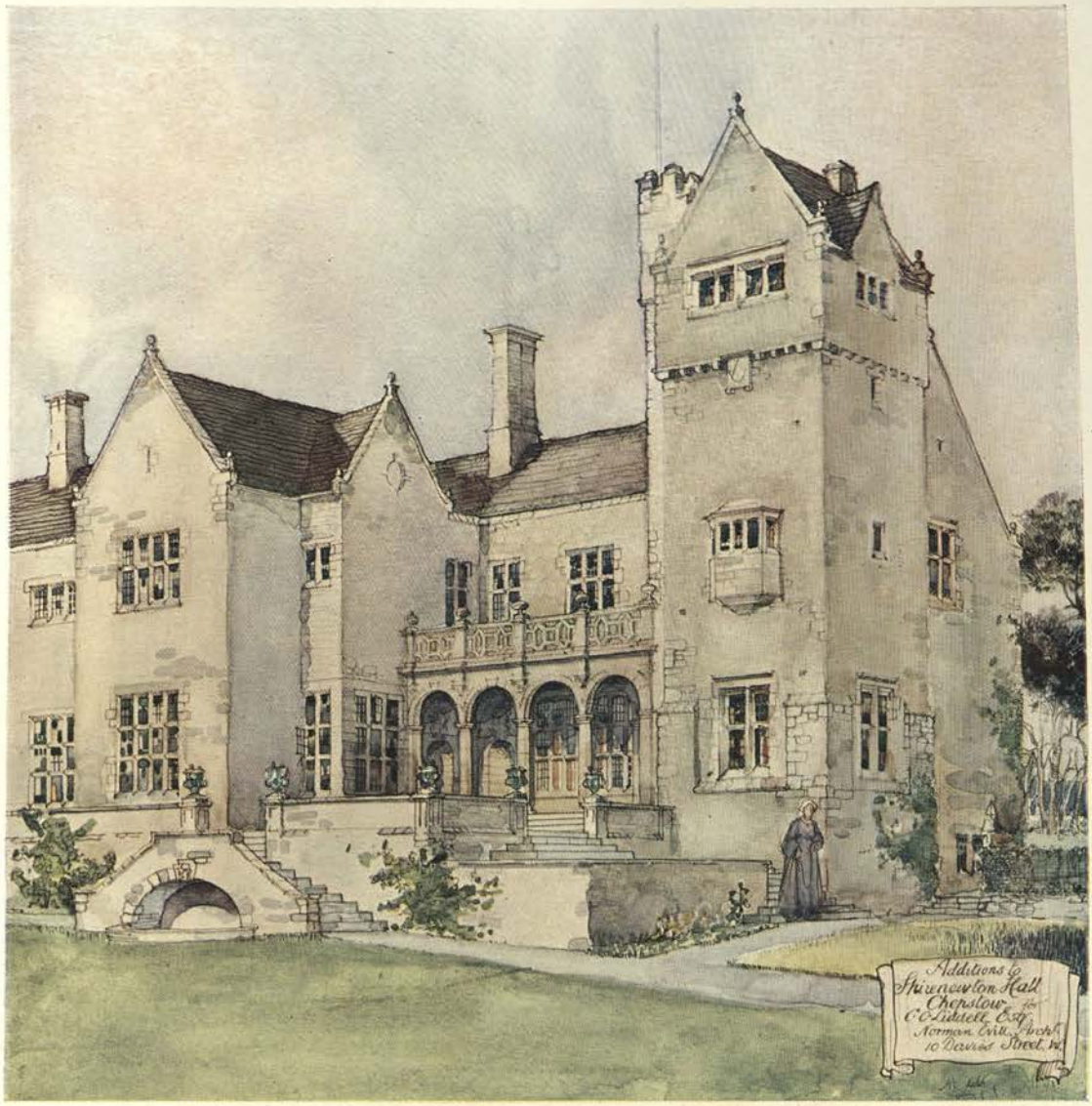


"THE GRANGE," PACKFIELD
ENTRANCE FRONT

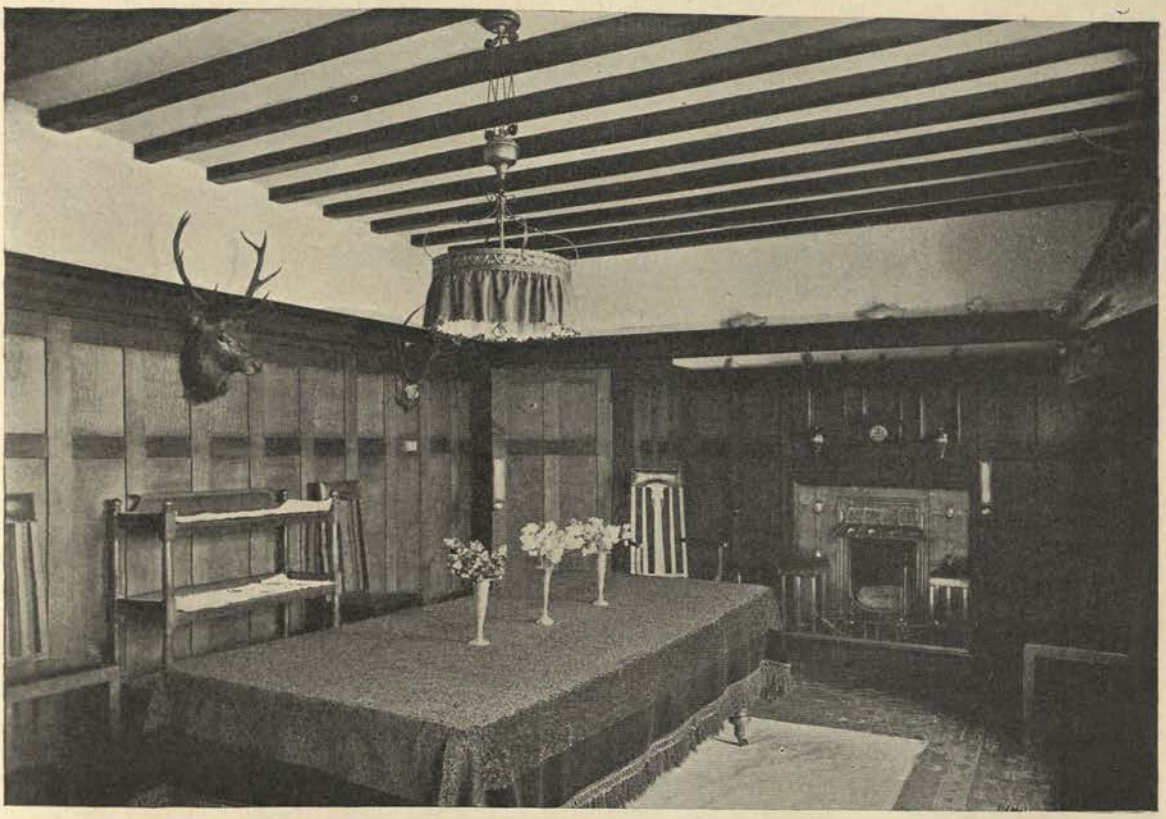
R. SCOTT COCKRILL, A.R.I.B.A. ARCHITECT

"THE GRANGE," PACKFIELD
GARDEN FRONT

R. SCOTT COCKRILL, A.R.I.B.A., ARCHITECT



ADDITIONS TO SHIRENEWTON HALL, CHEPSTOW. NORMAN EVILL, ARCHITECT.



"THE FIRS," NORTHWOOD—THE DINING-ROOM FAIR AND MYER, ARCHITECTS

"DEANFIELD," HENLEY-ON-THAMES—THE DINING-ROOM FAIR AND MYER, ARCHITECTS

HOUSE AT WINDLESHAM, SURREY
FORBES AND TATE, ARCHITECTS

"BRANTFELL," GERRARD'S CROSS
FORBES AND TATE, ARCHITECTS

"BRANTFELL," GERRARD'S CROSS
THE LIVING-ROOM. FORBES
AND TATE. ARCHITECTS

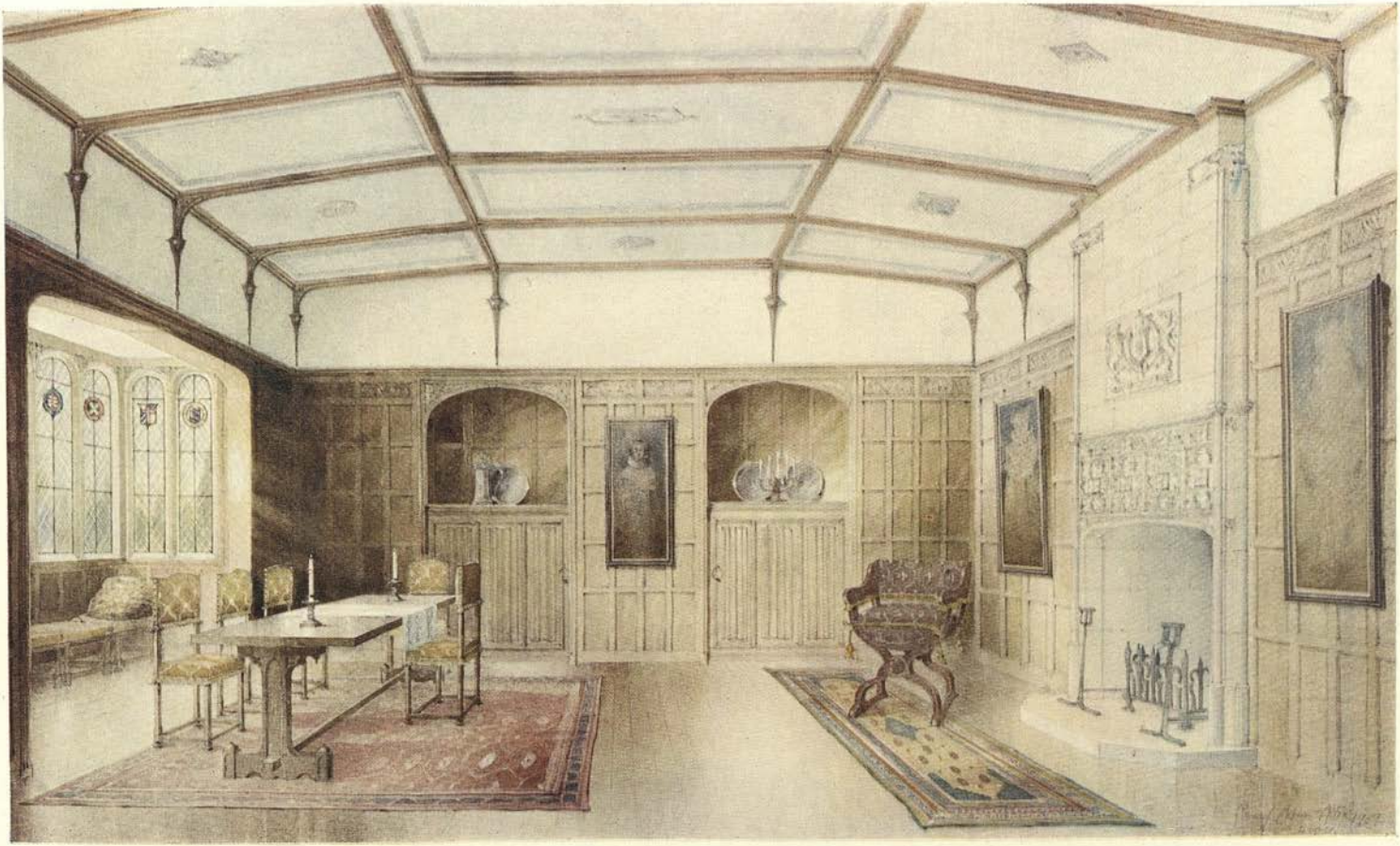
DESIGNS FOR A BEDROOM
AND ENTRANCE HALL
BY RICHARD GEORGE

HOUSE AT CROYDON—ENTRANCE FRONT

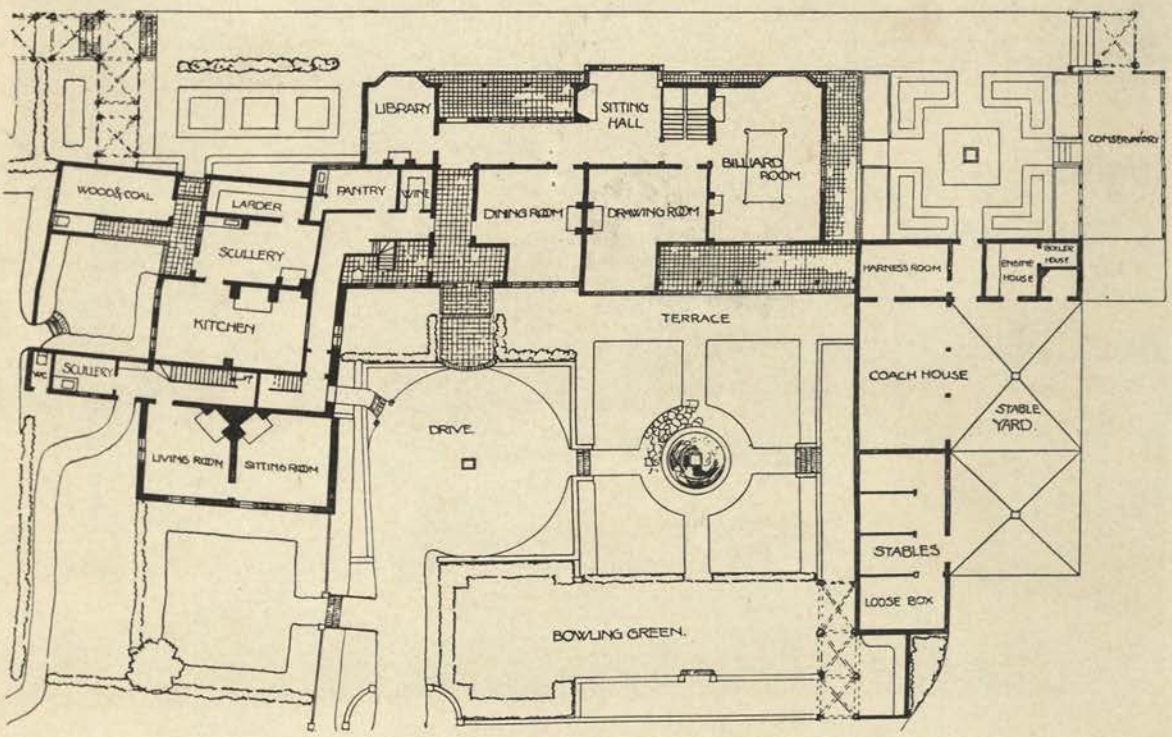
W. CURTIS GREEN, F.R.I.B.A., ARCHITECT

HOUSE AT CROYDON—THE DRAWING ROOM

W. CURTIS GREEN, F.R.I.B.A., ARCHITECT



DINING-ROOM DESIGNED BY MURRAY ADAMS-ACTON.



"DAVENIES," BEACONSFIELD

STANLEY HAMP, A.R.I.B.A., ARCHITECT

"DAVENIES," BEACONSFIELD—GARDEN FRONT AND SUNK GARDEN

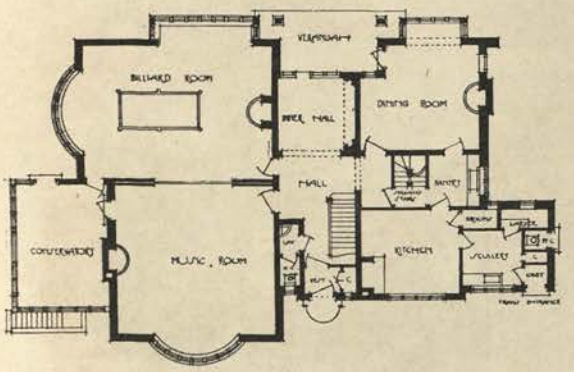
STANLEY HAMP, A.R.I.B.A., ARCHITECT

"DAVENIES," BEACONSFIELD—THE ENTRANCE HALL. STANLEY HAMP, A.R.I.B.A., ARCHITECT

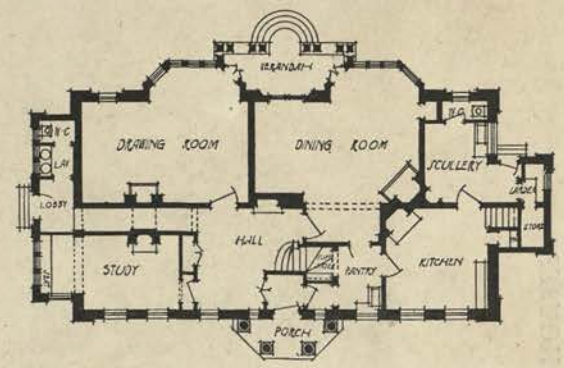
"INVESTA," THAMES DITTON

A. JESSOP HARDWICK, F.R.I.B.A., ARCHITECT

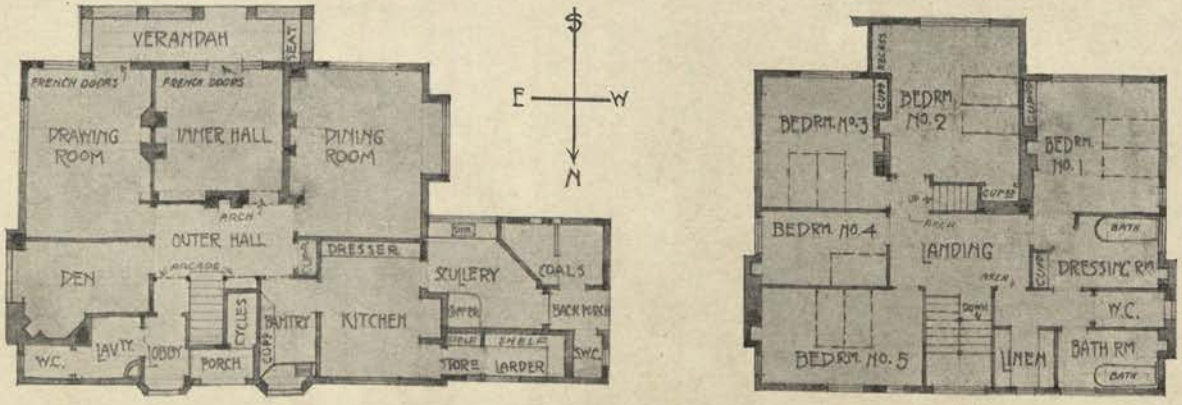
"FIELDHEAD," KINGSTON HILL — A. JESSOP HARDWICK, F.R.I.B.A., ARCHITECT



"INVESTA," THAMES DITTON (P. 36)
GROUND FLOOR PLAN

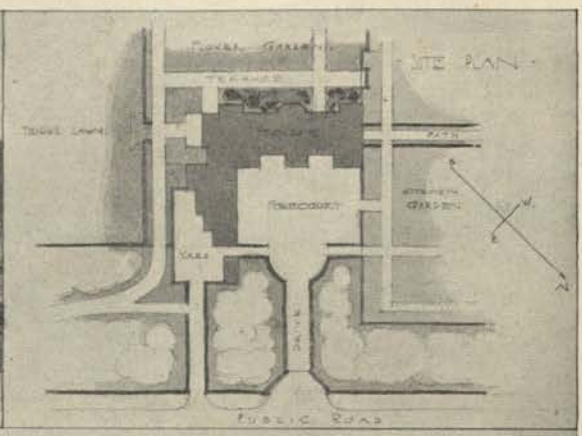


"FIELDHEAD," KINGSTON HILL (P. 37)
GROUND FLOOR PLAN



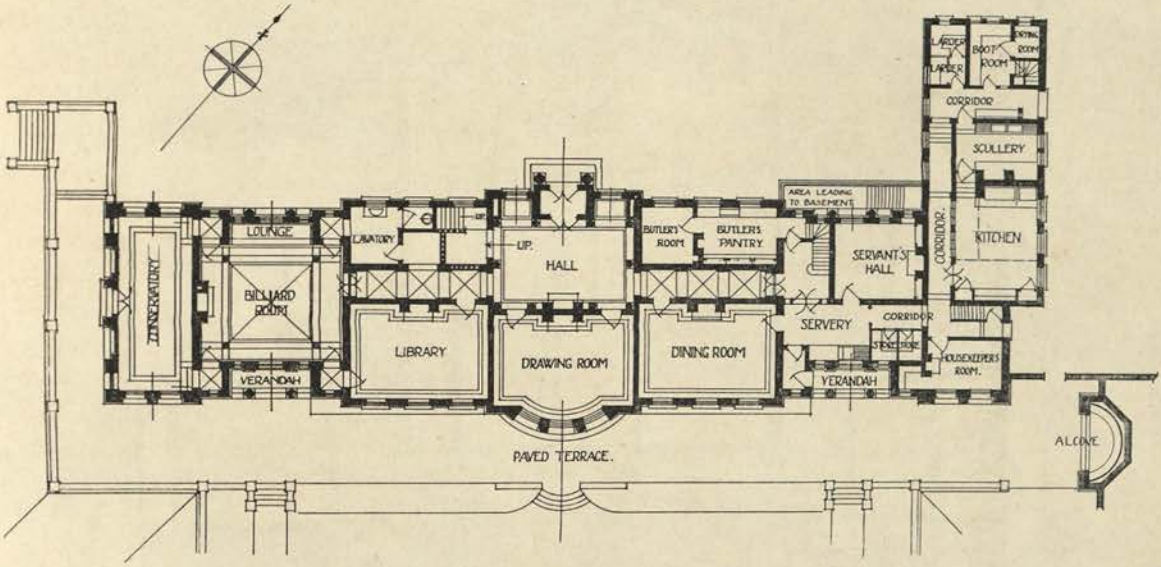
HOUSE IN BUCKINGHAMSHIRE
ARNOLD W. HARWOOD, ARCHITECT

HOUSE AT WIMBLEDON
WALTER E. HEWITT,
A.R.I.B.A., ARCHITECT

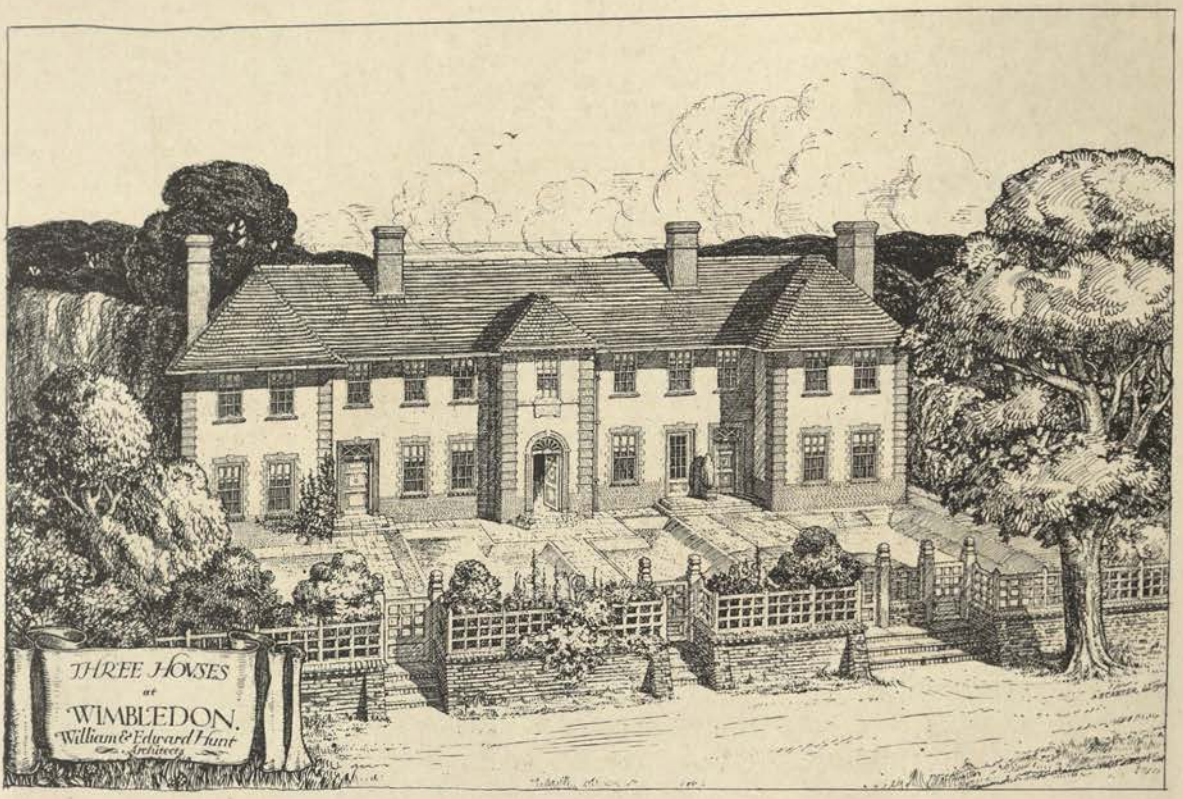


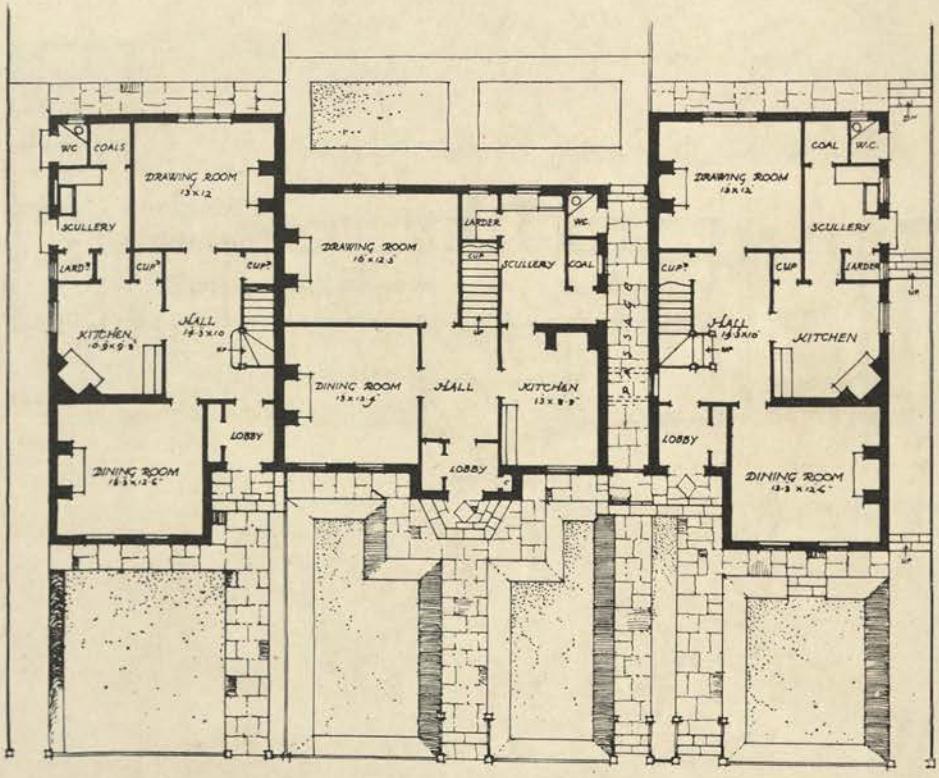
HOUSE AT HENGROVE, BUCKS.
P. MORLEY HORDER, F.R.I.B.A.,
ARCHITECT

HOUSE AT DURSLEY, GLOS.
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT.

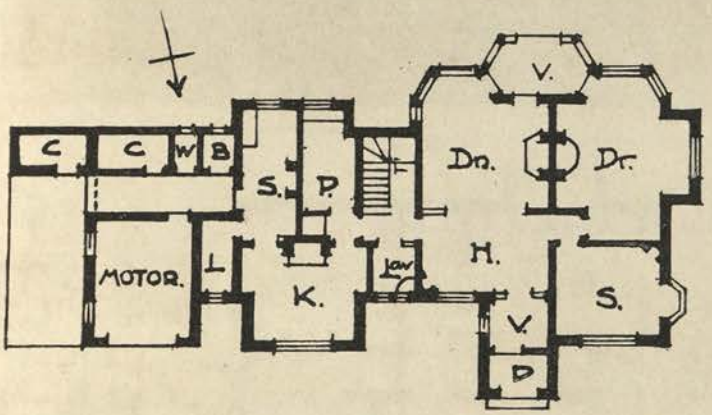


"HAZELWOOD," KING'S LANGLEY, HERTS.
HUBBARD AND MOORE, ARCHITECTS

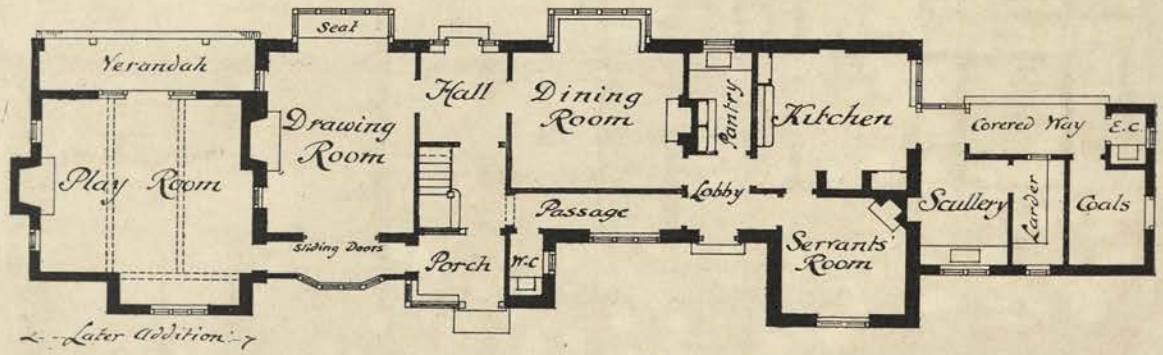




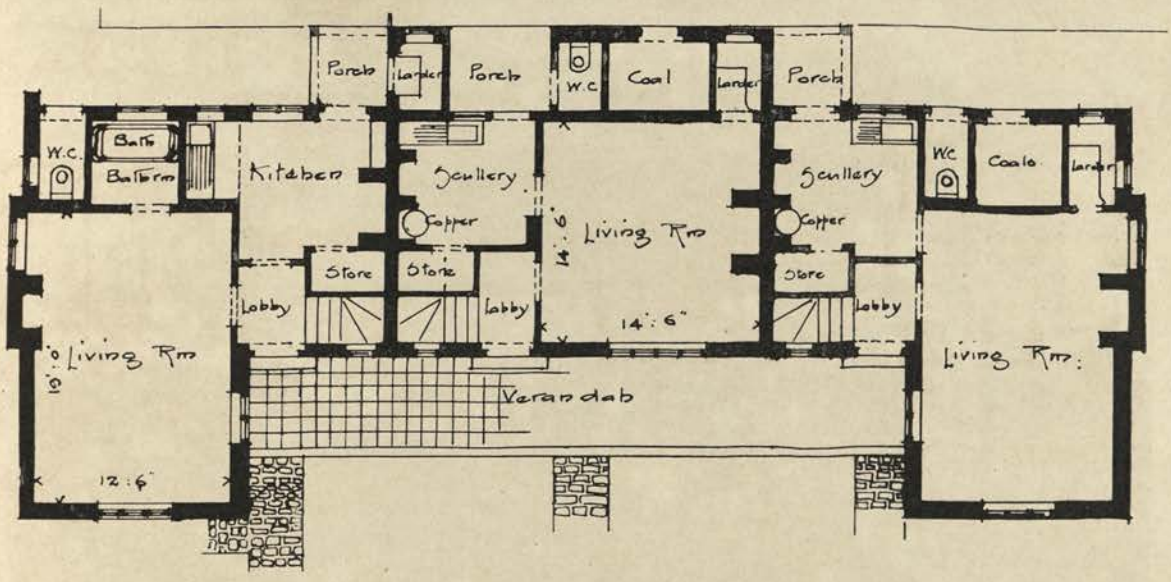
HOUSES AT WIMBLEDON
W. & E. HUNT, ARCHITECTS



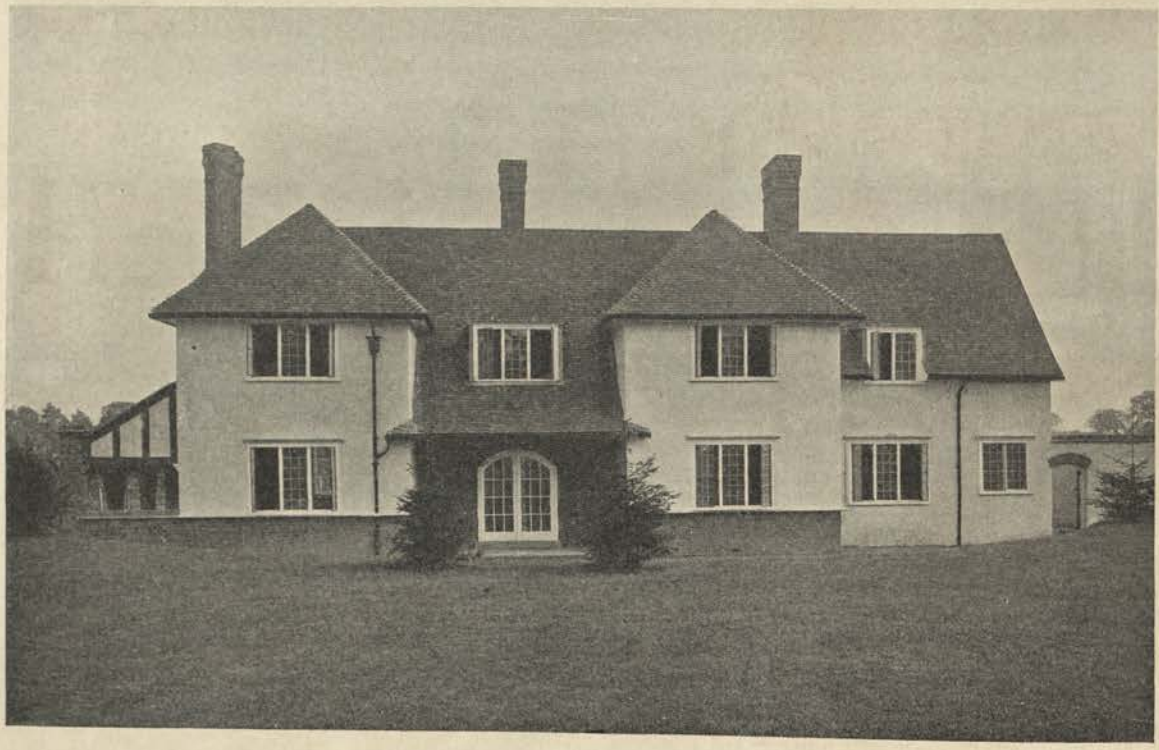
HOUSE AT WEYBRIDGE
A. VIVIAN JACKSON, ARCHITECT



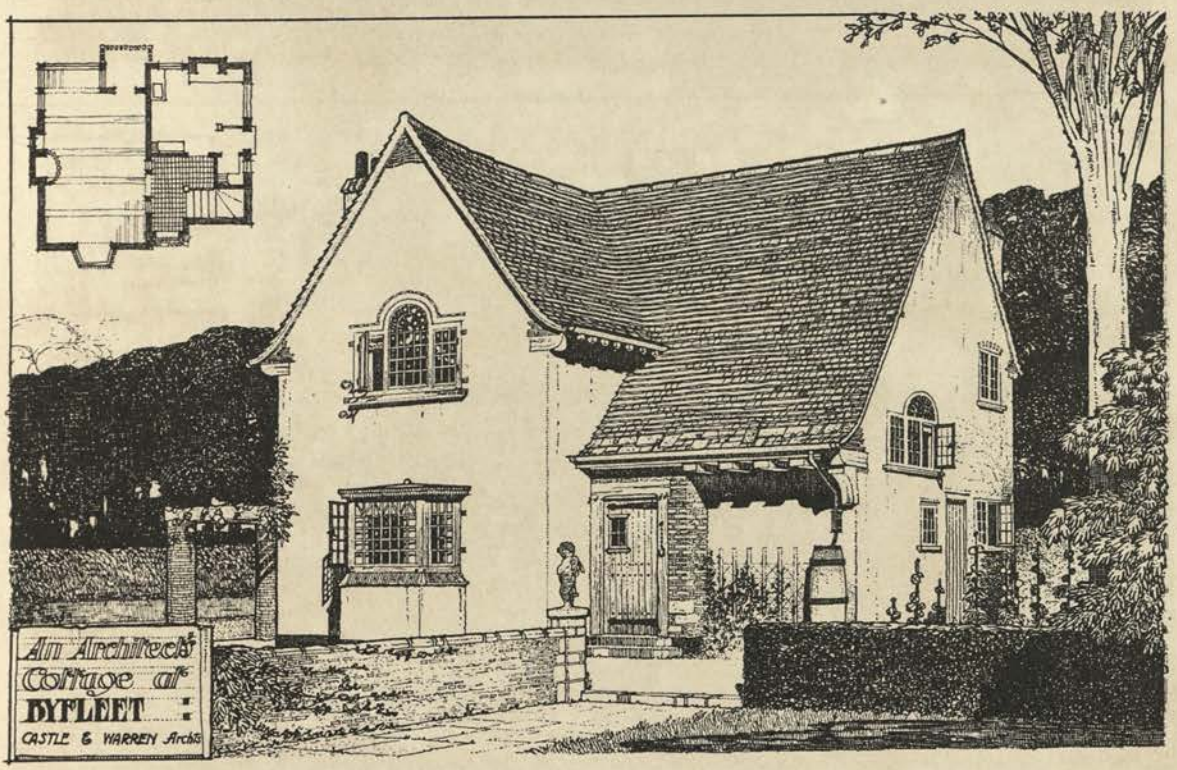
"EDGEHILL," LIMPSFIELD
ARTHUR KEEN, F.R.I.B.A.,
ARCHITECT



NANFANS GRANGE COTTAGES, BUCKS. KEMP AND HOW, ARCHITECTS

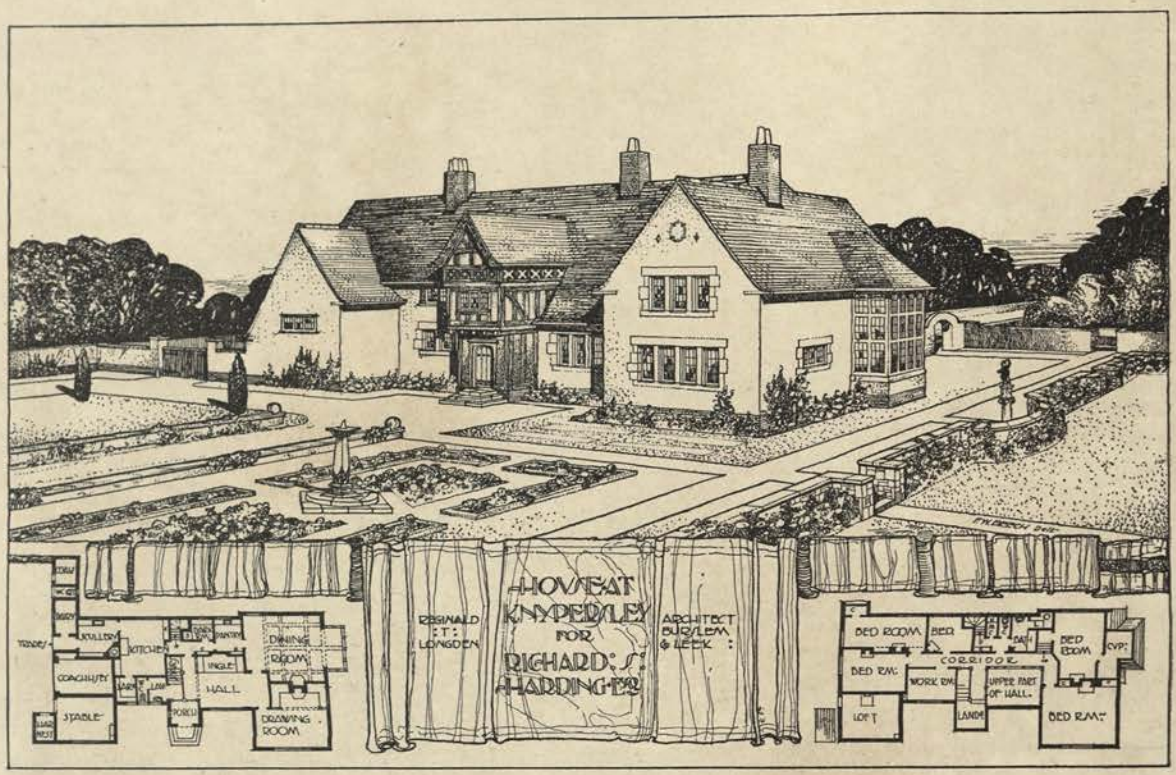


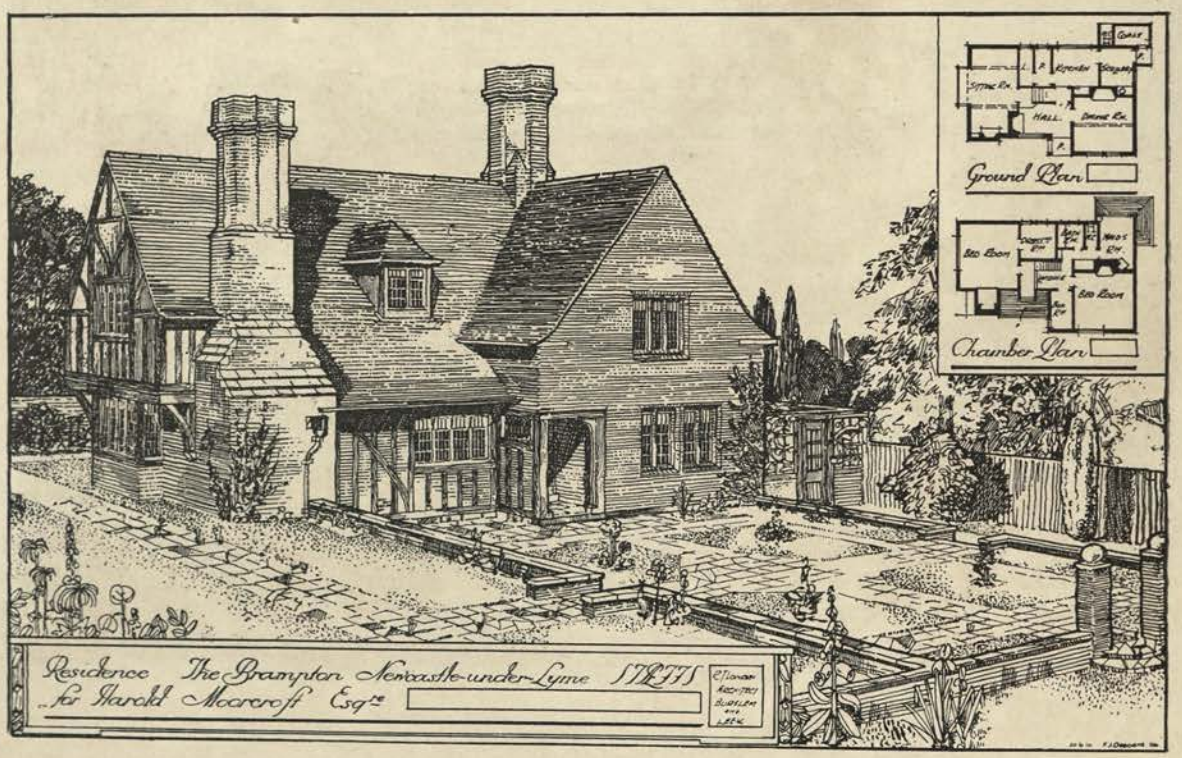
"MONTALBA," CHESHAM BOIS, BUCKS. HAROLD KENNARD, A.R.I.B.A., ARCHITECT



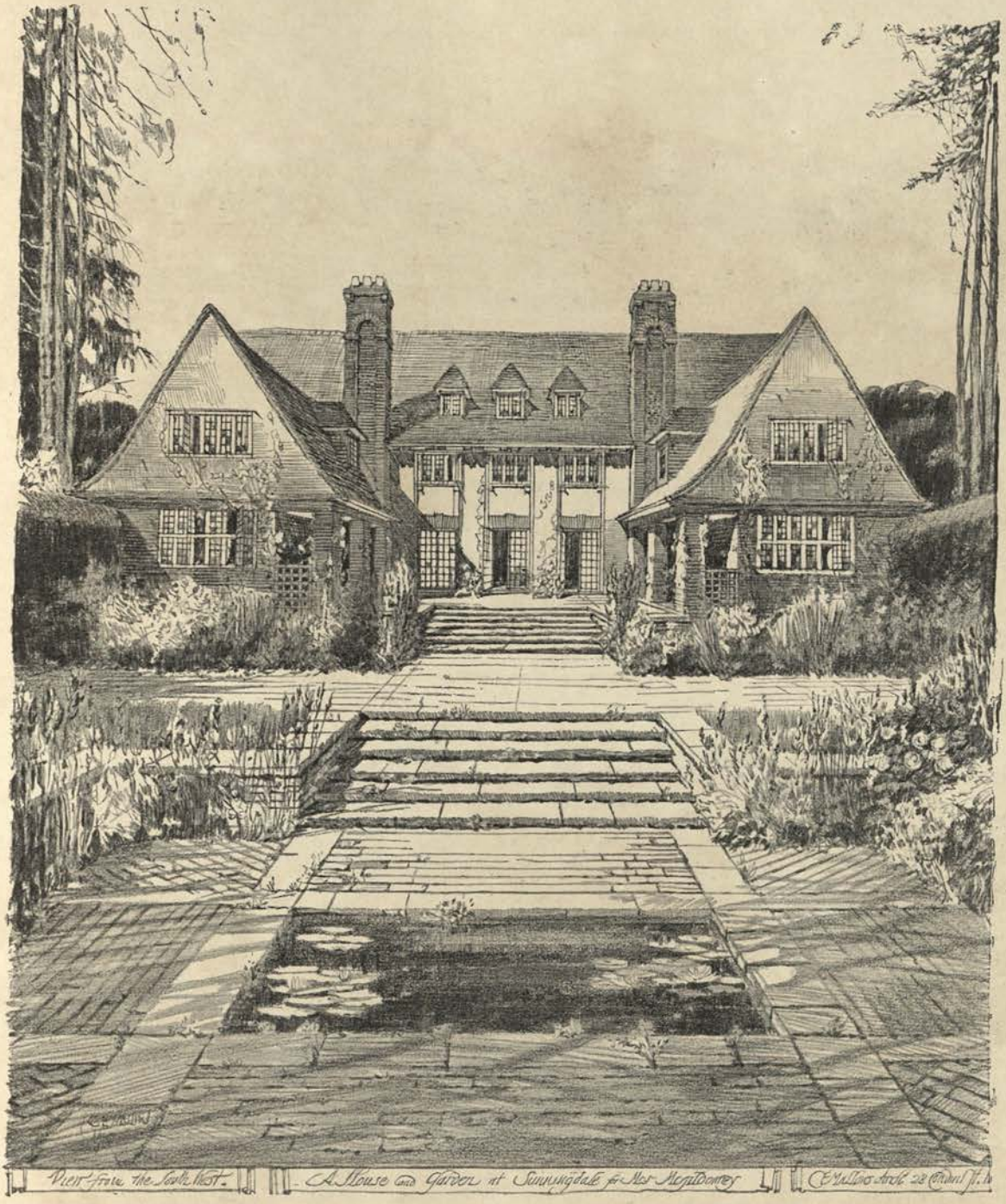
COTTAGES AT GREAT MISSENDEN, BUCKS. HAROLD KENNARD, A.R.I.B.A, ARCHITECT

COTTAGE AT BYFLEET. CASTLE AND WARREN, ARCHITECTS

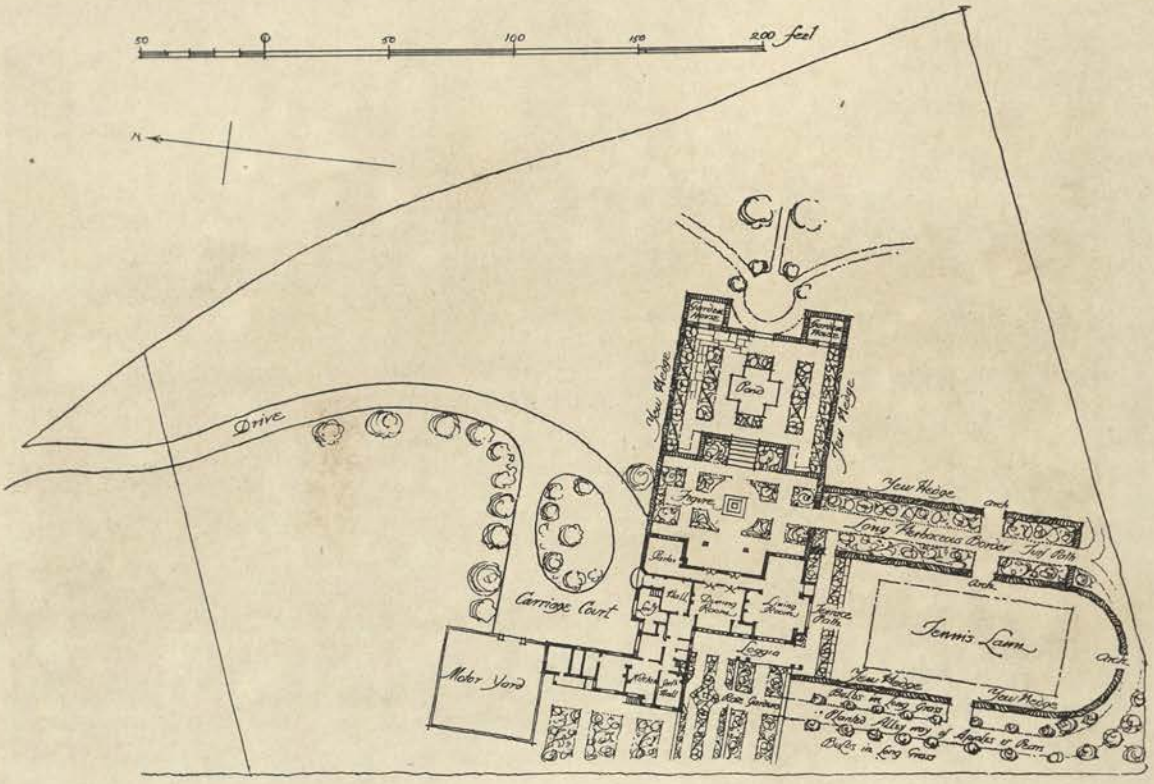




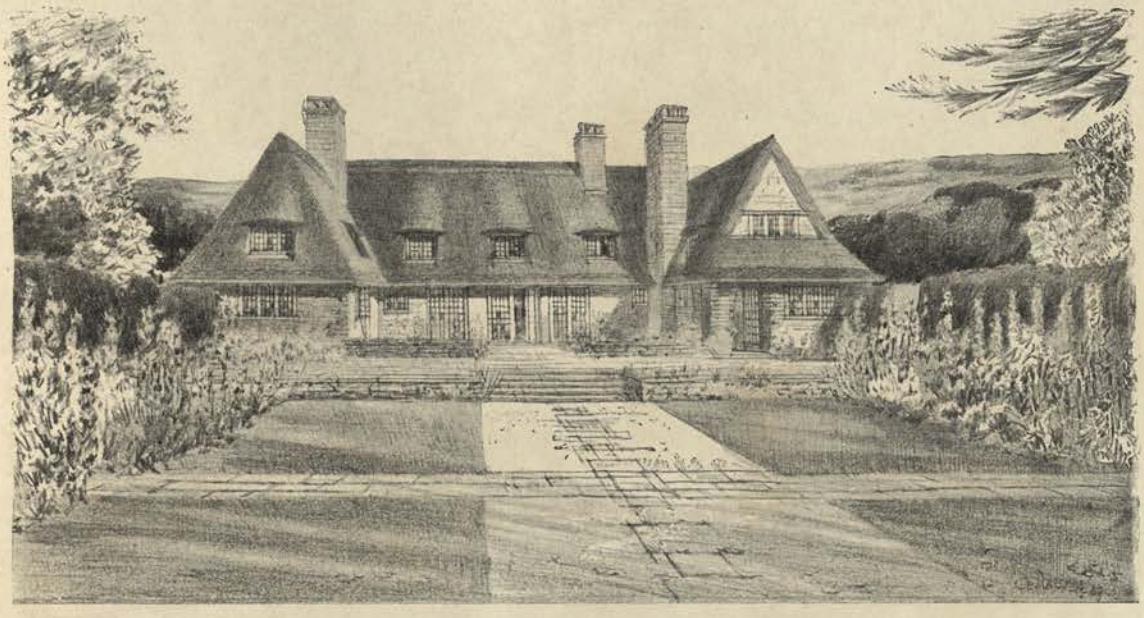
HOUSE AT KNYPERSLEY AND "THE BRAMPTON," NEWCASTLE-UNDER-LYME
REGINALD T. LONGDEN, ARCHITECT

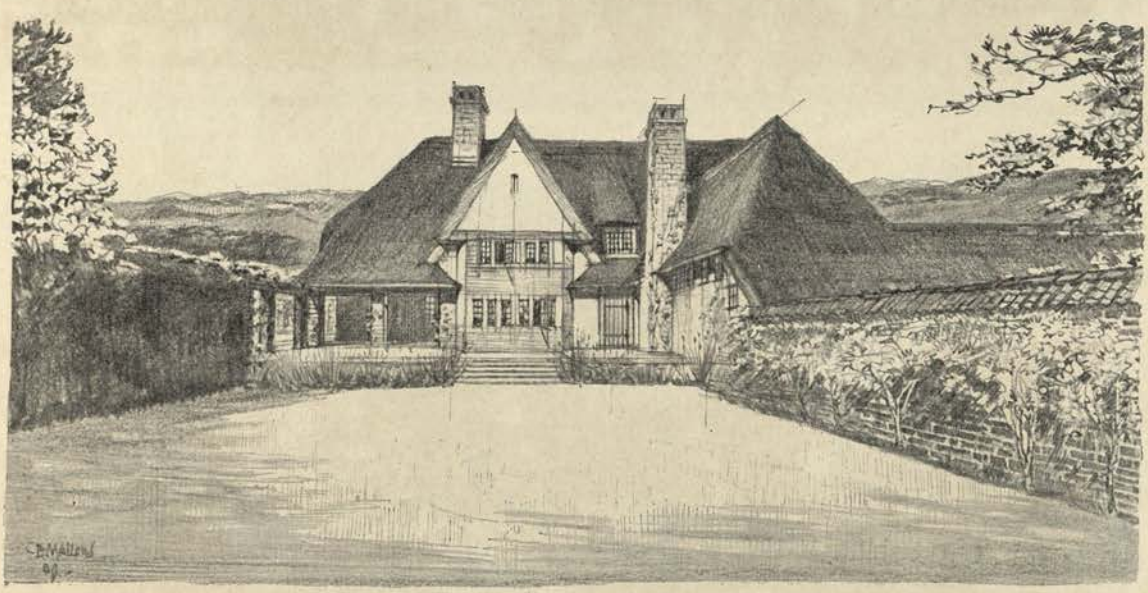


HOUSE AND GARDEN AT SUNNINGDALE
C. E. MALLOWS, F.R.I.B.A., ARCHITECT

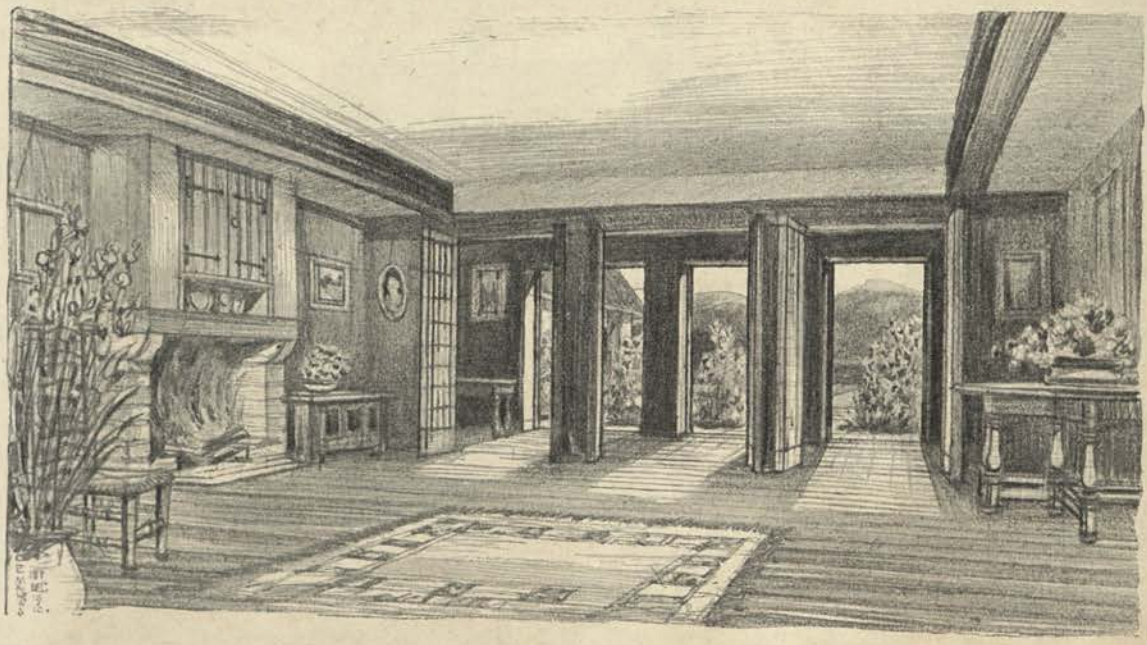


PLAN OF HOUSE AND GARDEN AT SUNNINGDALE (PAGE 51). C. E. MALLOWS, F.R.I.B.A., ARCHITECT

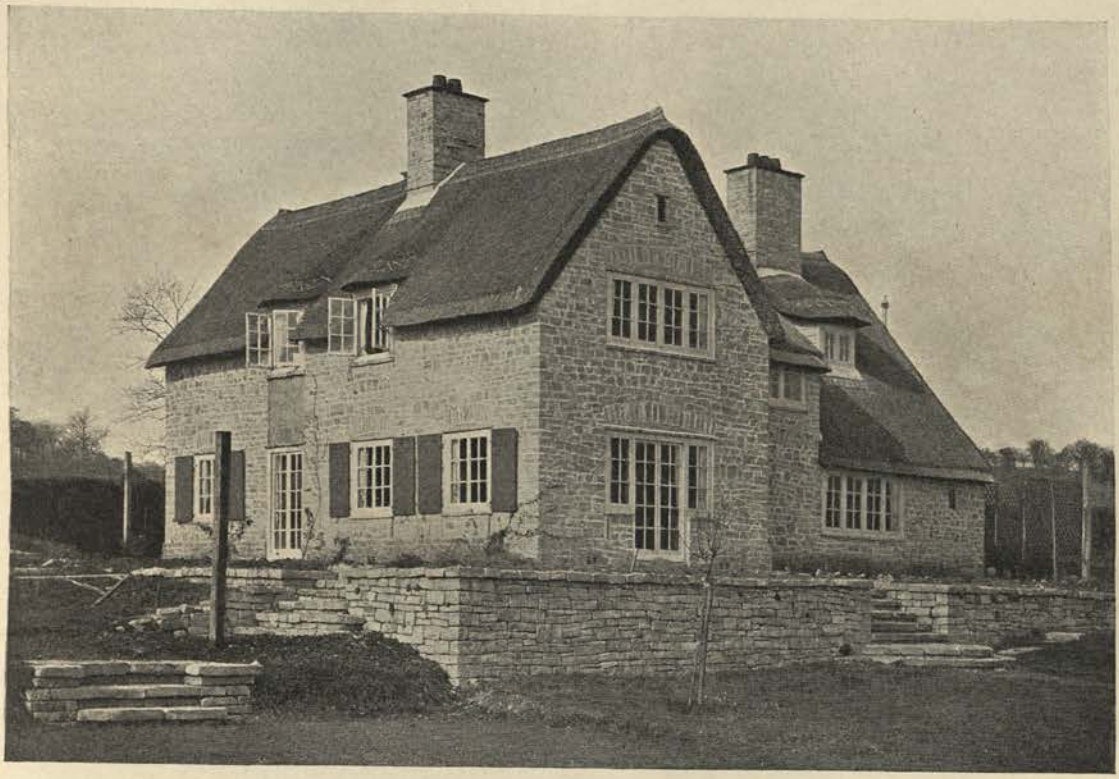




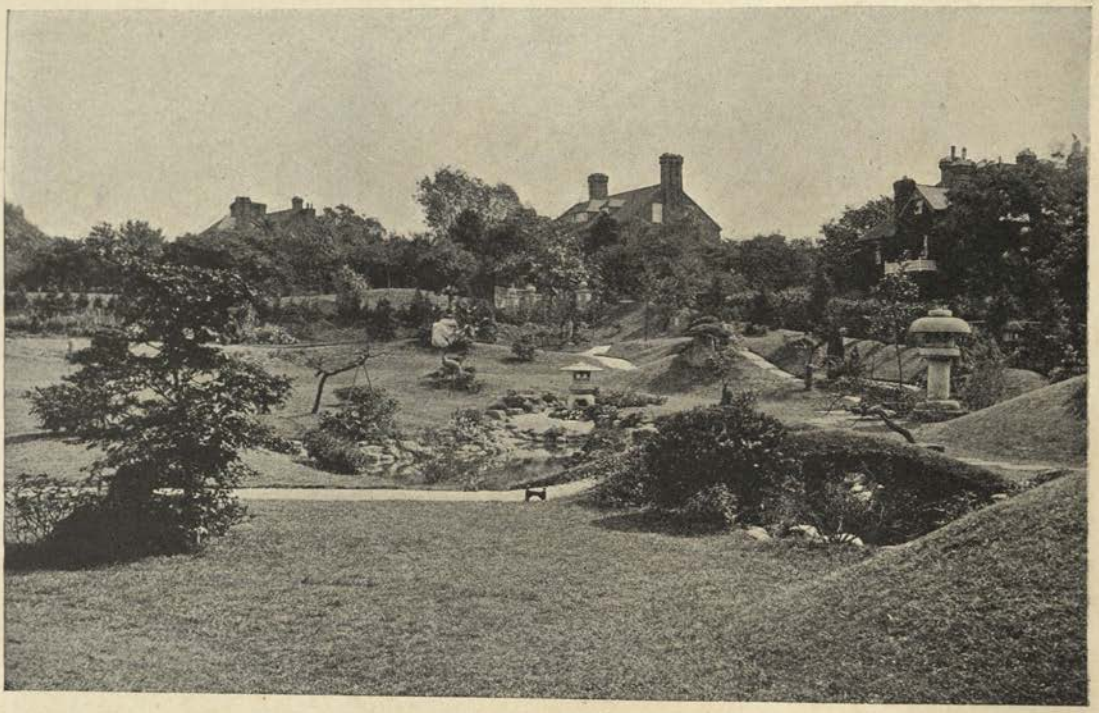
THATCHED COTTAGE IN A MONMOUTHSHIRE VILLAGE
C. E. MALLOWS, F.R.I.B.A., ARCHITECT



THATCHED COTTAGE IN A MONMOUTHSHIRE VILLAGE
C. E. MALLOWS, F.R.I.B.A., ARCHITECT.

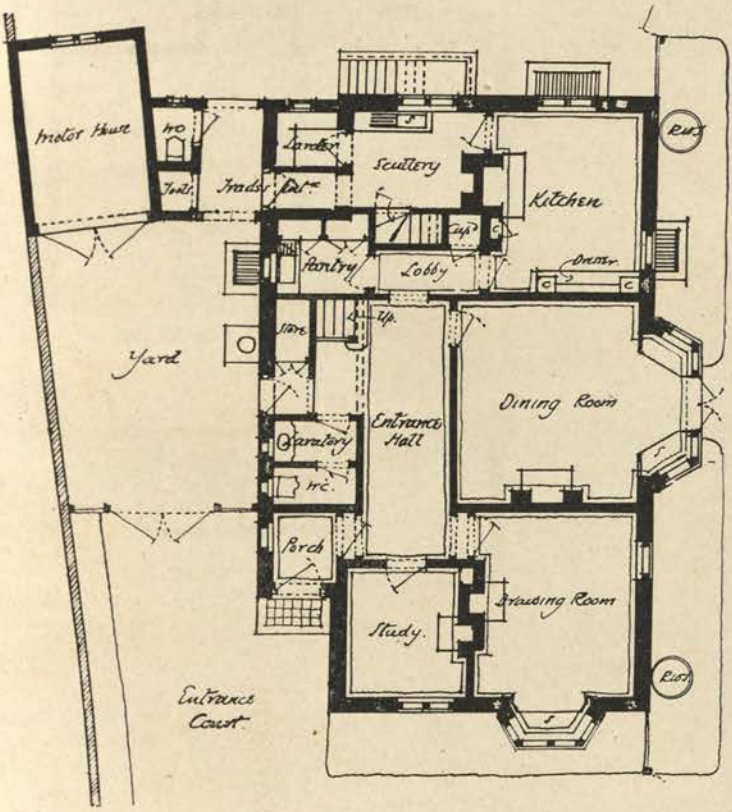


"THE THATCHED COTTAGE," LLANWERN. O. P. MILNE, ARCHITECT

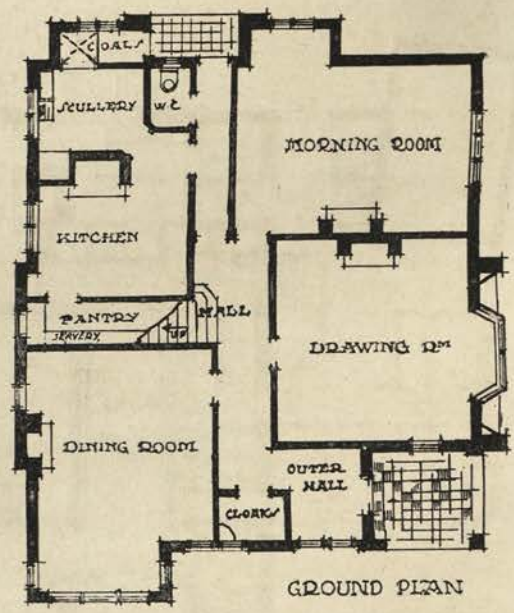


HOUSE AND GARDEN AT HARROW-ON-THE-HILL. ARNOLD MITCHELL, F.R.I.B.A., ARCHITECT

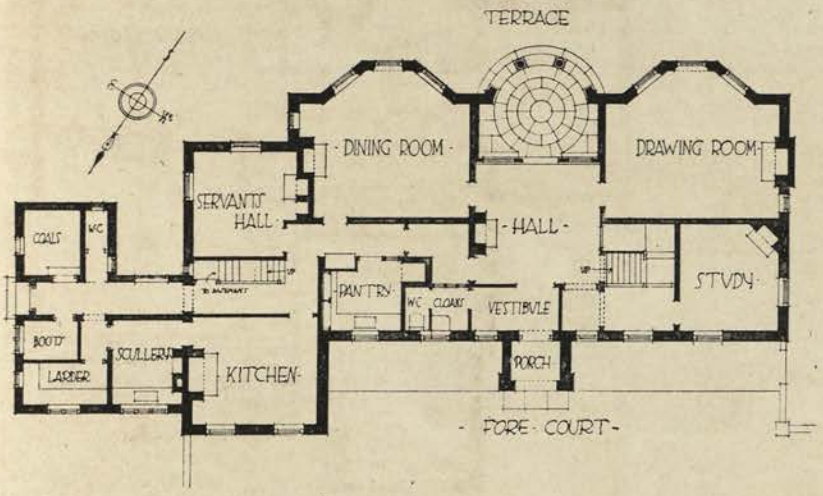
HOUSE AT HARROW-ON-THE-HILL.
ARNOLD MITCHELL, F.R.I.B.A., ARCHITECT.



HOUSE AT CHAMPION HILL. G. LLEWELYN MORRIS, ARCHITECT



HOUSE AT SQUIRRELS HEATH, ESSEX. W. MORTIMER AND SON, ARCHITECTS

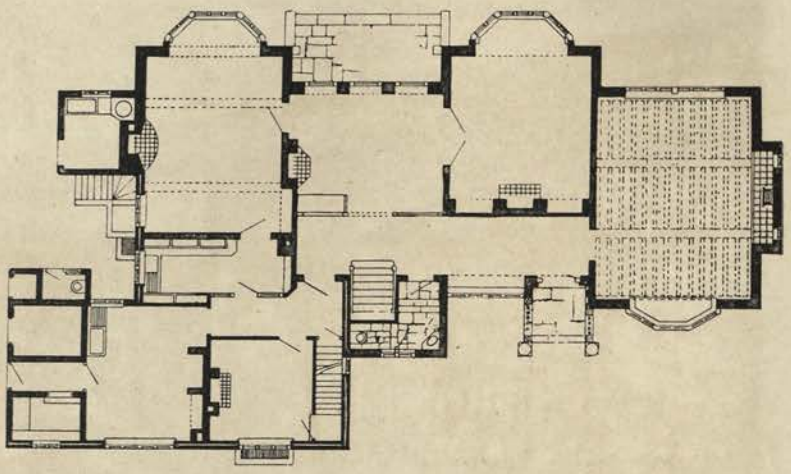


"DAWN HOUSE," WINCHESTER
ERNEST NEWTON, F.R.I.B.A., ARCHITECT

HOUSE NEAR ROCHDALE — PARKER AND UNWIN, ARCHITECTS

HOUSE NEAR ROCHDALE—GATEWAY AND STUDY

PARKER AND UNWIN, ARCHITECTS



"KILMUIR," MOSELEY
OWEN P. PARSONS,
ARCHITECT

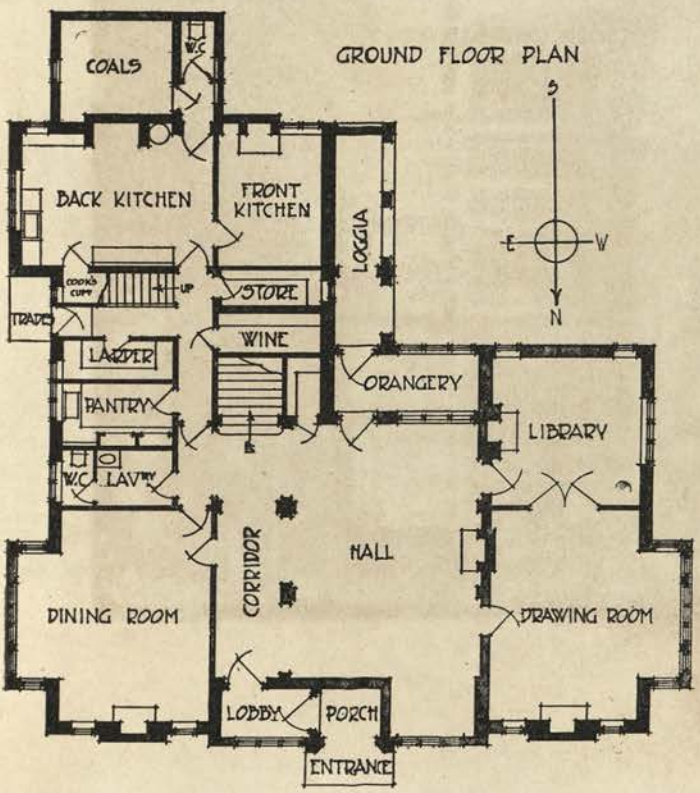
SEATON HOUSE,
CAMBERLEY

H. R. AND B. A. POULTER,
ARCHITECTS

"COLLINGWOOD," BAGSHOT HEATH

H. R. AND B. A. POULTER, ARCHITECTS

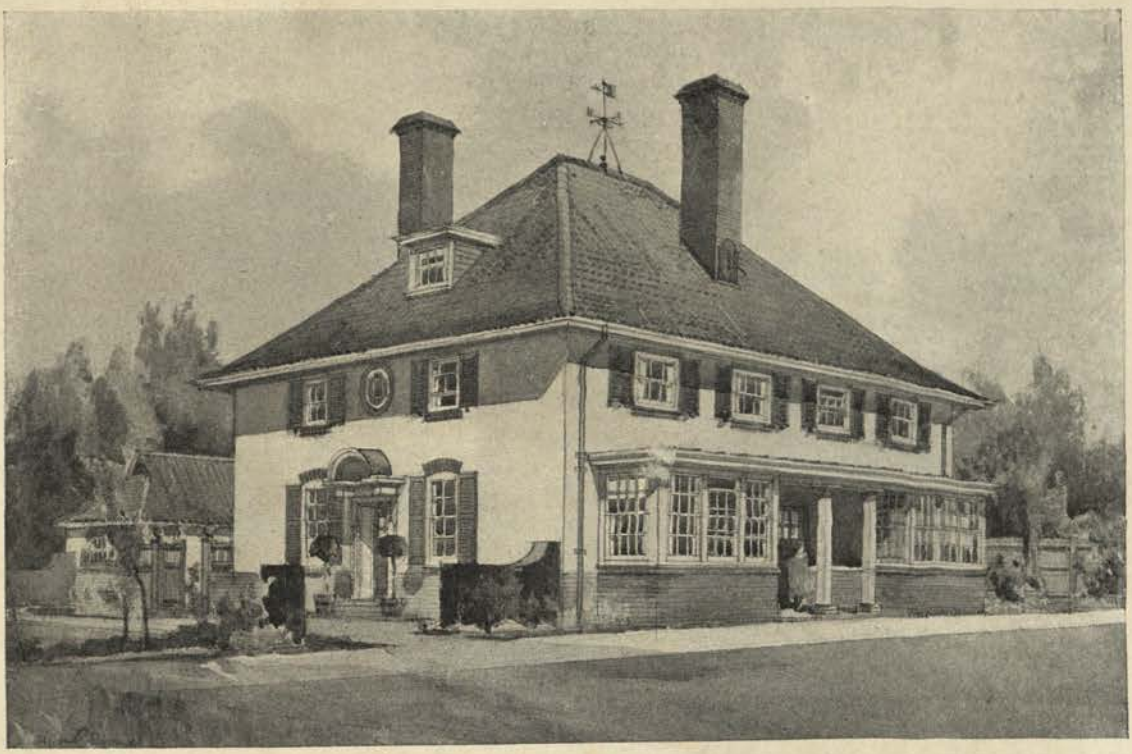
HOUSE AT ATTENBOROUGH, NOTTS.—ENTRANCE FRONT AND SITTING-ROOM. J. RIGBY POYSER, ARCHITECT



HOUSE AT BICKLEY, KENT
C. H. B. QUENNELL, F.R.I.B.A., ARCHITECT

GARDEN HOUSE ON A SMALL LAKE, DESIGNED BY W. ARTHUR RIGG, A.R.I.B.A., EXECUTED BY JOHN RIGG AND SON

HALL RECESS DESIGNED BY H. DAVIS RICHTER, R.B.A.



"BASKETS," COLCHESTER

D. G. ROUND, ARCHITECT

DESIGN FOR A COTTAGE

J. ALGERNON HALLAM, ARCHITECT

SITTING-ROOM DESIGNED BY
A. HAROLD SMITH, EXECUTED
BY JAMES BALLOW AND SONS

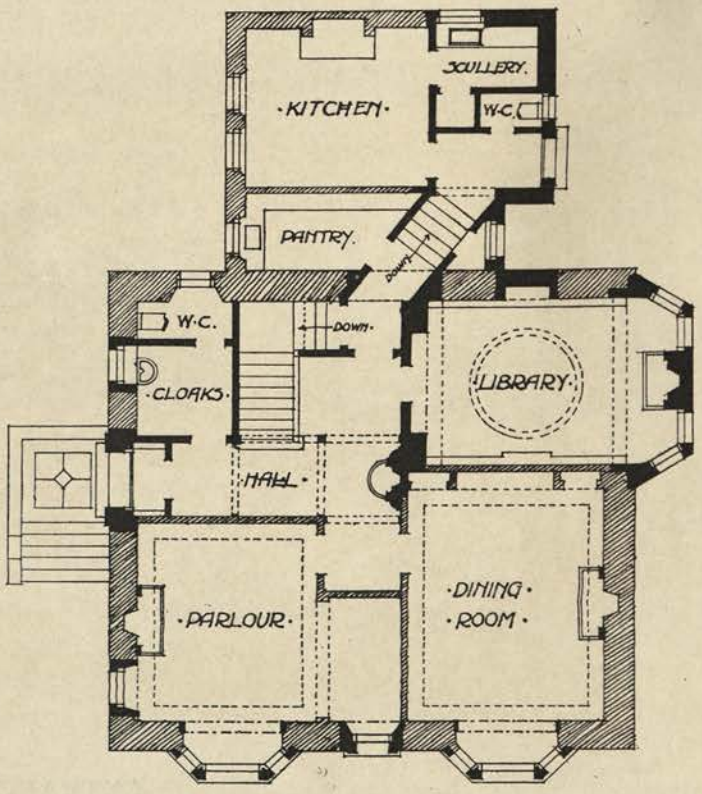
LIBRARY IN FUMED OAK, DESIGNED BY W. COOKE STAFFORD, EXECUTED BY MORRIS AND CO., LIMITED

HOUSE AT MAYFIELD—GARDEN FRONT AND ENTRANCE HALL

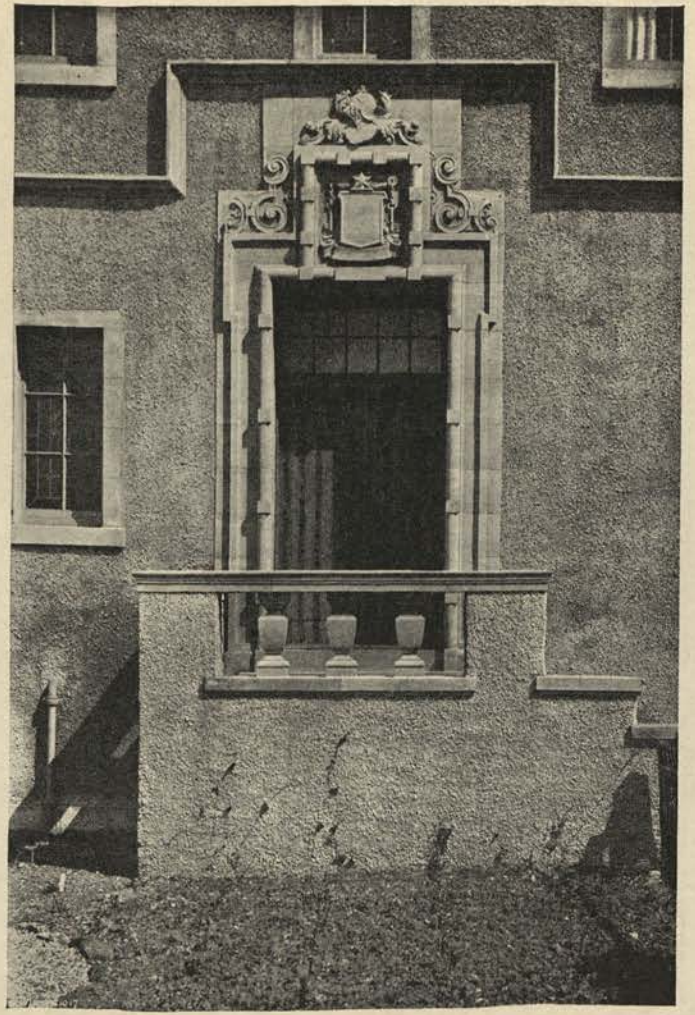
G. L. SUTCLIFFE, A.R.I.B.A., ARCHITECT

BEDROOM DESIGNED BY HERBERT C. E. WALKER.

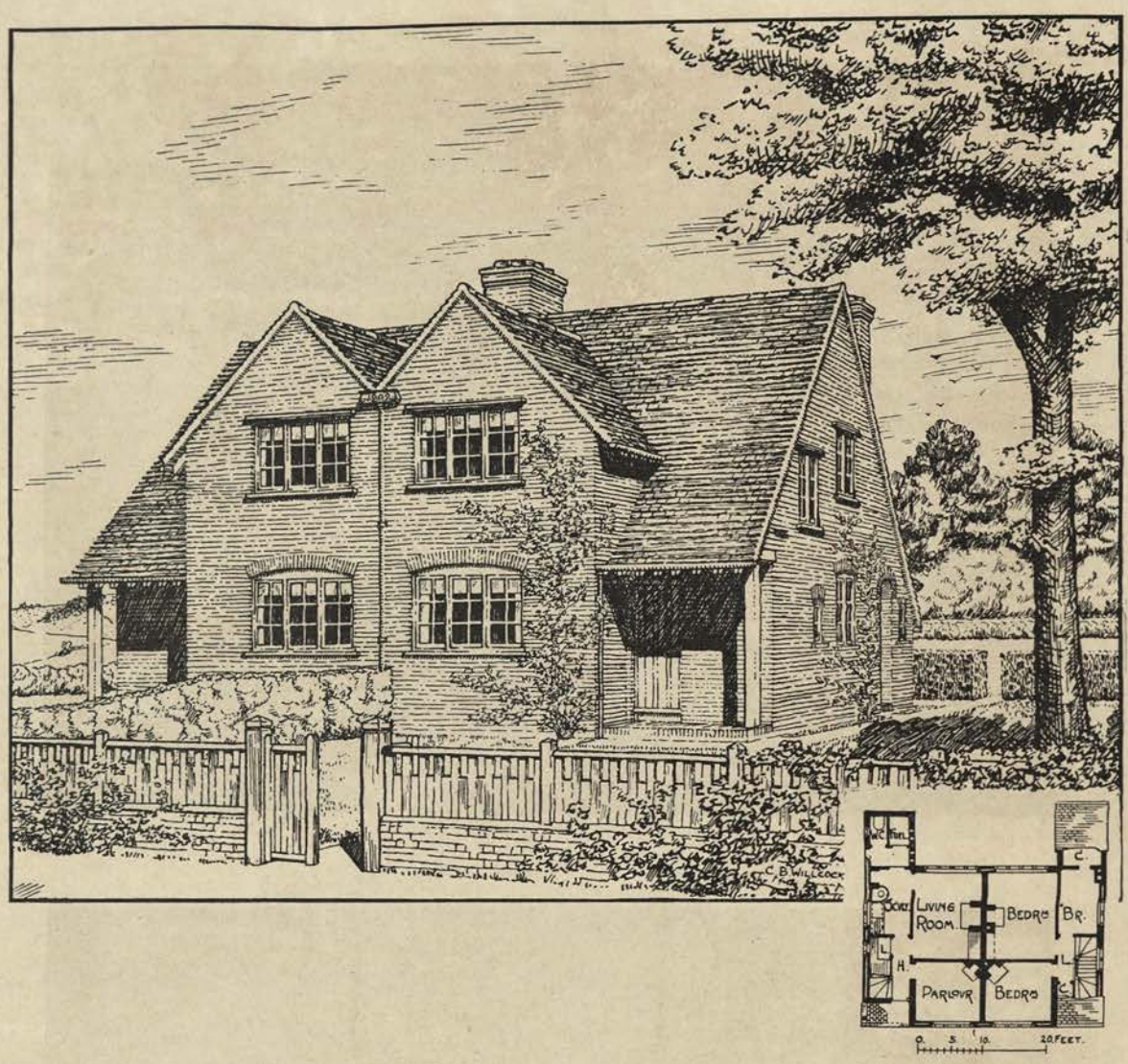
ENTRANCE HALL AND STAIRCASE
DESIGNED BY HERBERT C. E. WALKER



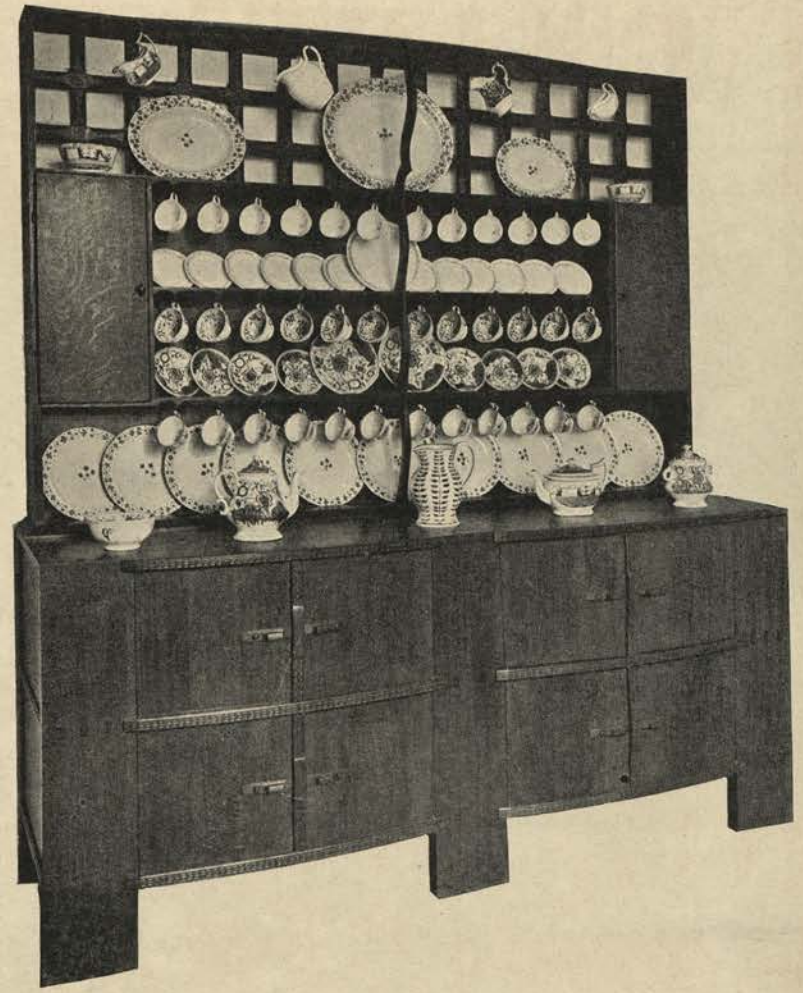
"GLENHEAD," LENZIE, N.B.
WILLIAM B. WHITIE, F.R.I.B.A., ARCHITECT



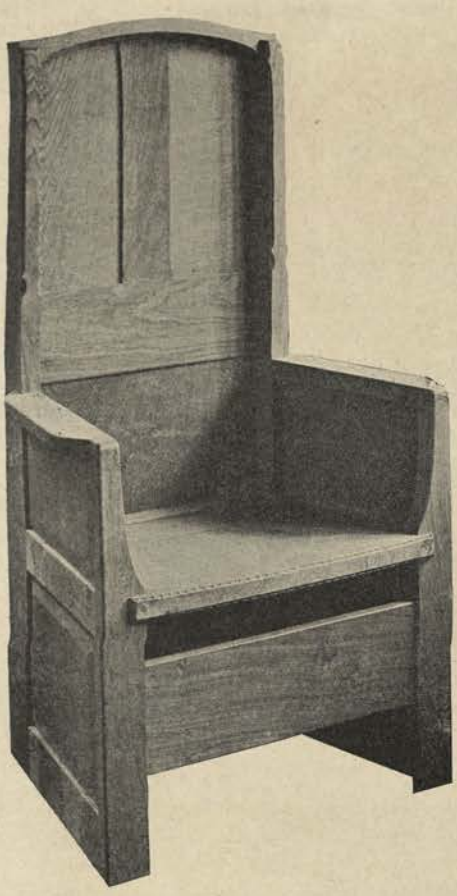
"GLENHEAD," LENZIE, N.B.—ENTRANCE DOORWAY AND HALL. WILLIAM B. WHITIE, F.R.I.B.A., ARCHITECT



COTTAGES AT WHITLEY WOOD, BERKS.
C. B. WILLCOCKS, ARCHITECT

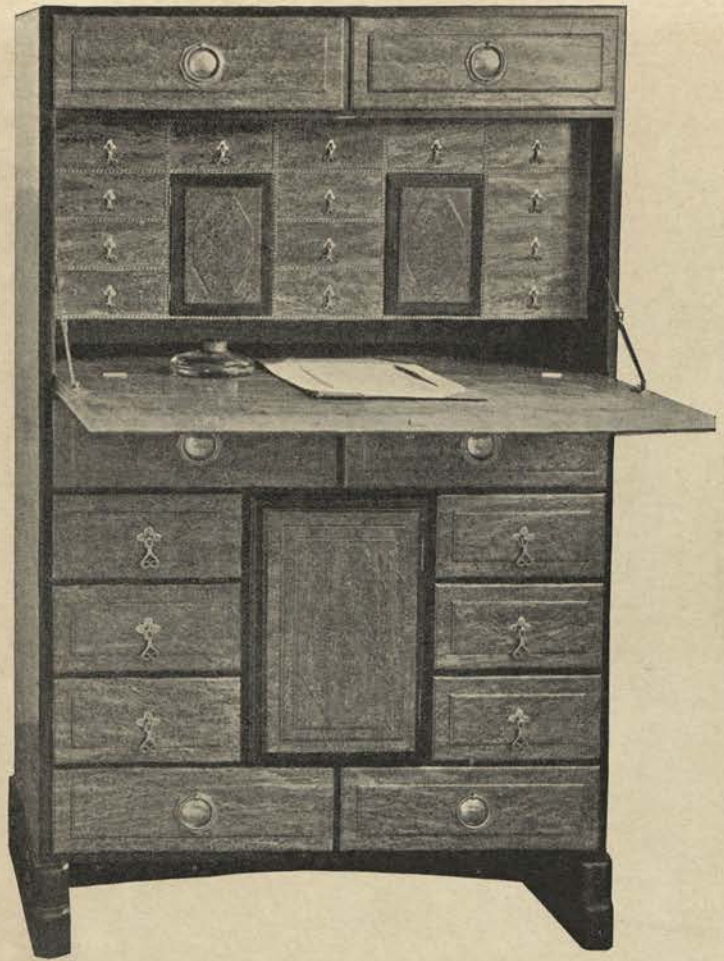


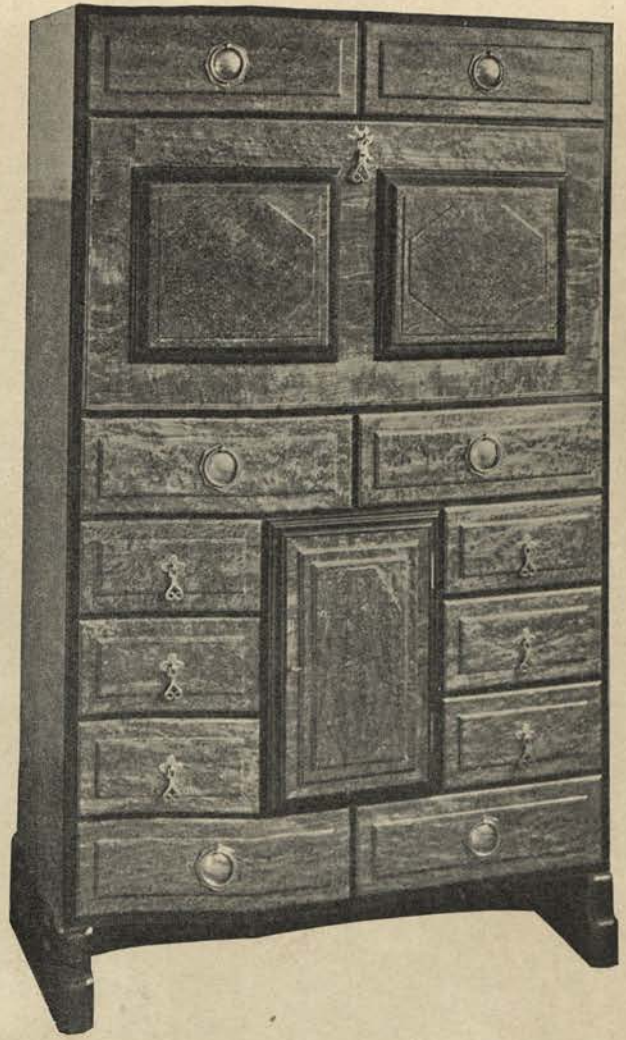
SIDEBOARDS IN ENGLISH OAK, DESIGNED AND EXECUTED BY ERNEST W. GIMSON



CHAIR AND TABLE IN ENGLISH OAK DESIGNED AND EXECUTED BY ERNEST W. GIMSON

CABINET IN MAHOGANY ON BLACK STAND, DESIGNED BY ERNEST W. GIMSON, EXECUTED BY HENRY DARELL

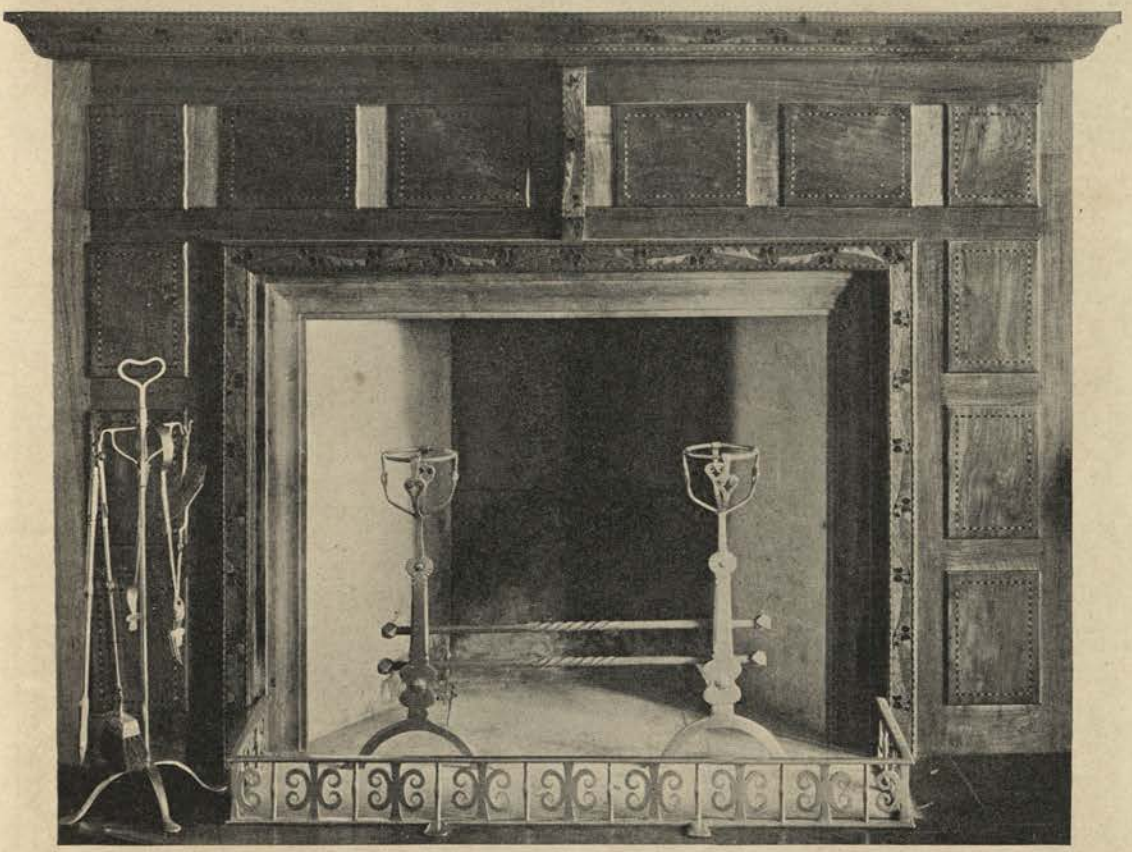




CABINET IN BURR ELM AND EBONY, DESIGNED AND EXECUTED BY ERNEST

PAINTED CABINET IN WALNUT WITH BRASS FITTINGS, DESIGNED BY RICHARD GARBE, WOODWORK BY G. GARBE, JUN., PAINTED DECORATION BY RICHARD AND GERTRUDE GARBE

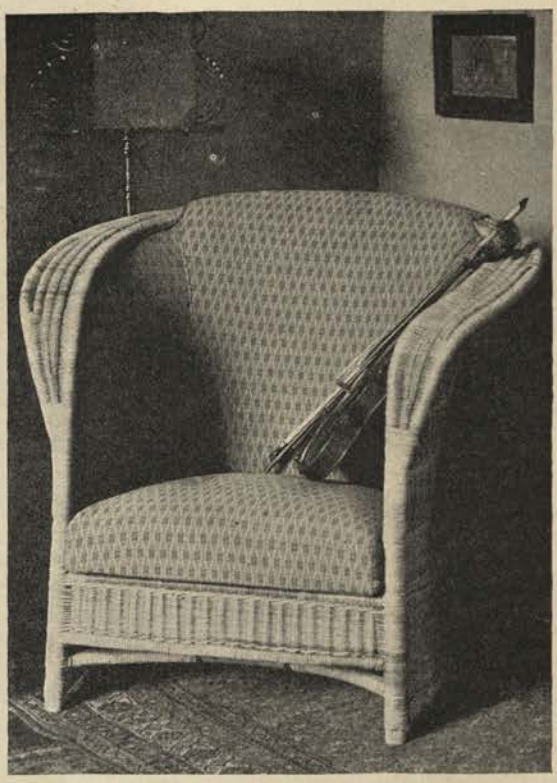
WARDROBE IN ENGLISH WALNUT



CABINET IN INLAID WALNUT, DESIGNED AND EXECUTED BY ERNEST W. GIMSON

FIREPLACE WITH INLAID WALNUT OVER-MANTEL AND BRIGHT WROUGHT-IRON DOGS, IRONS AND FENDER, DESIGNED AND EXECUTED BY ERNEST W. GIMSON

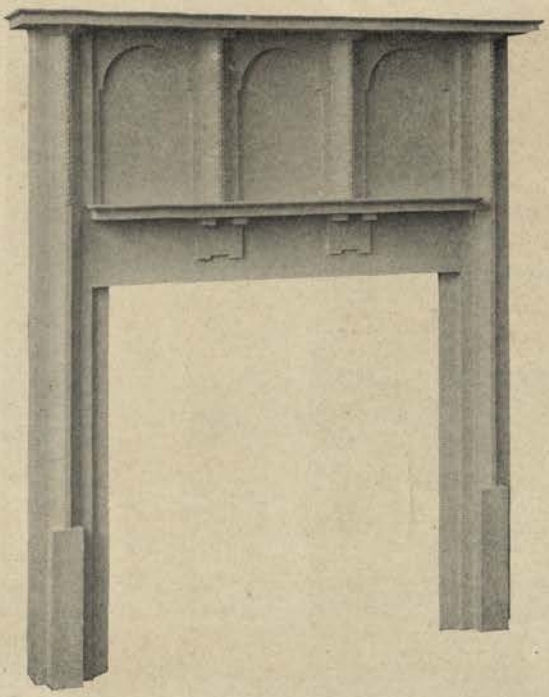
DESIGNED AND EXECUTED BY T. ROTHERHAM



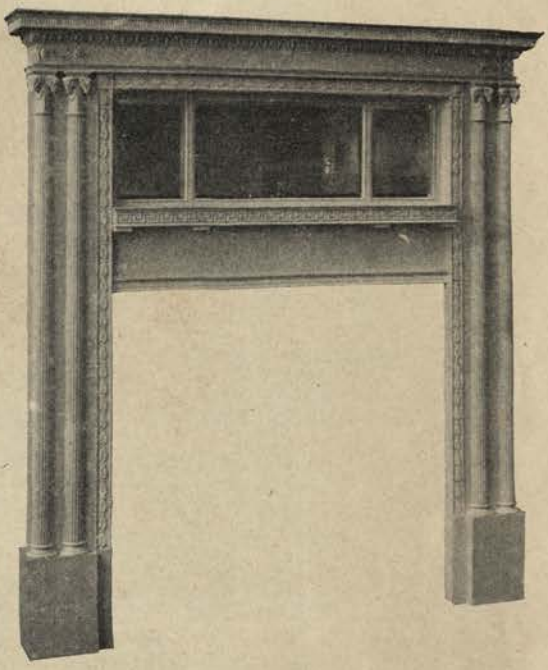
DESIGNED BY HARRY H. PEACH

DESIGNED AND EXECUTED BY J. CRAMPTON

GROUP OF FURNITURE DESIGNED BY ROBERT WHYTE EMBROIDERIES EXECUTED BY THE SINGER MANUFACTURING CO., FURNITURE BY WYLIE AND LOCHHEAD

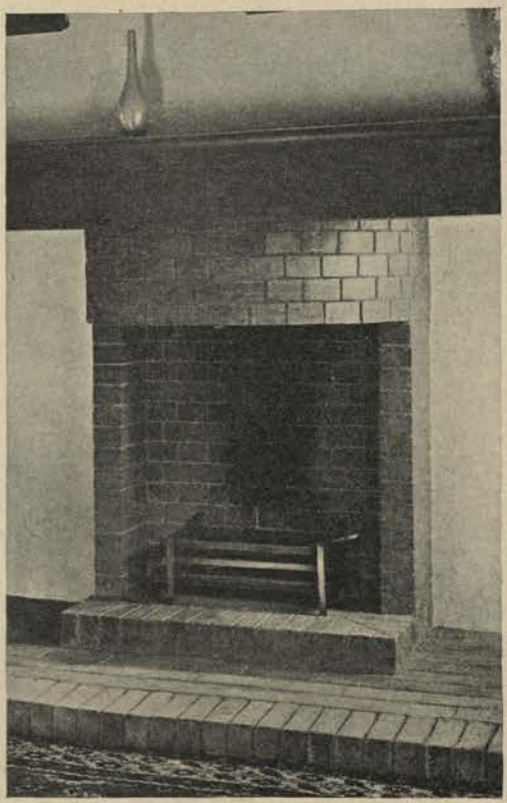


DESIGNED BY MALCOLM SPARKES



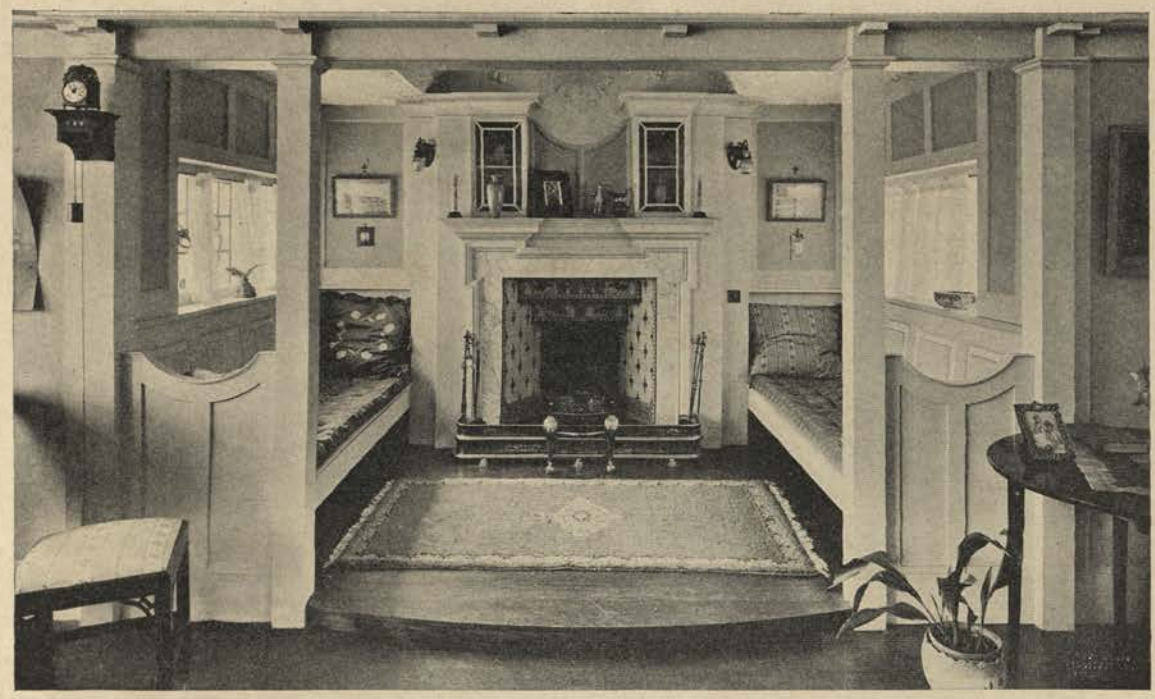
DESIGNED BY H. C. CLEAVER

MANTELPIECES EXECUTED BY H. C. CLEAVER, LTD.

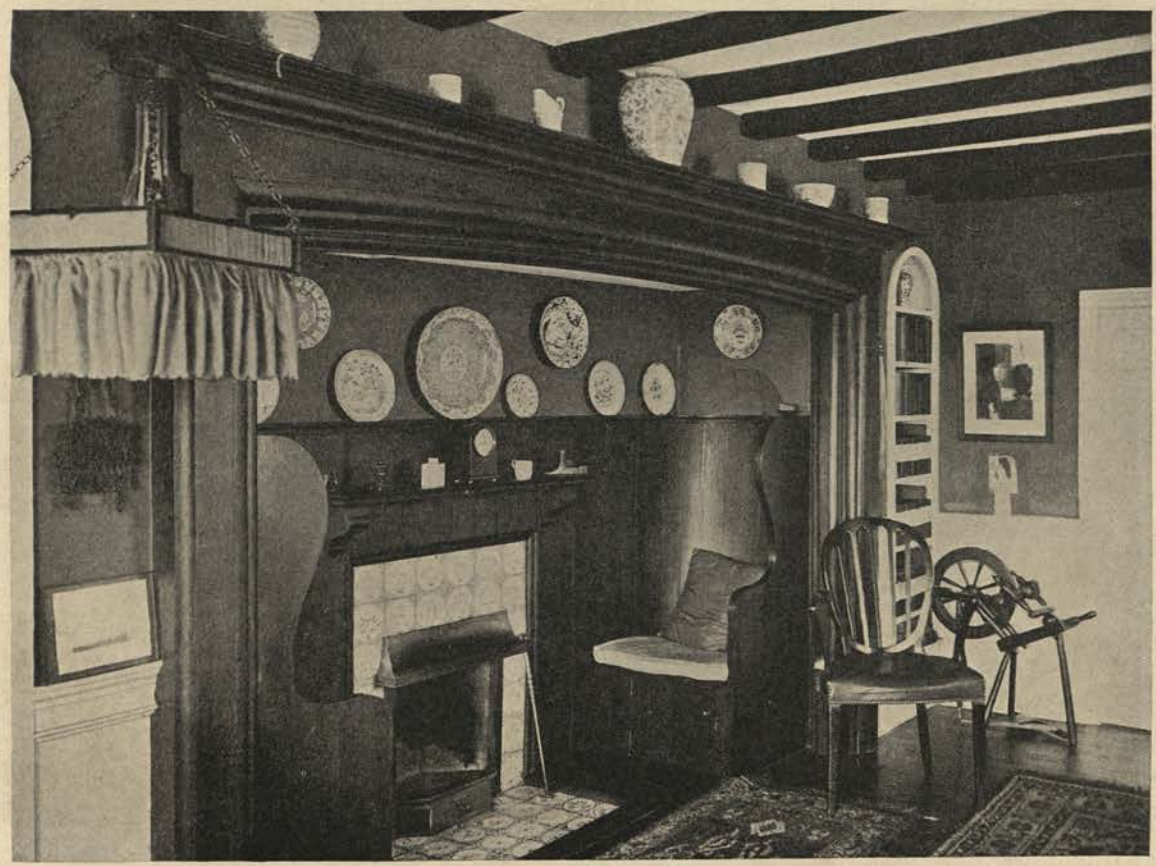


HALL FIREPLACE DESIGNED BY KEMP AND HOW, ARCHITECTS

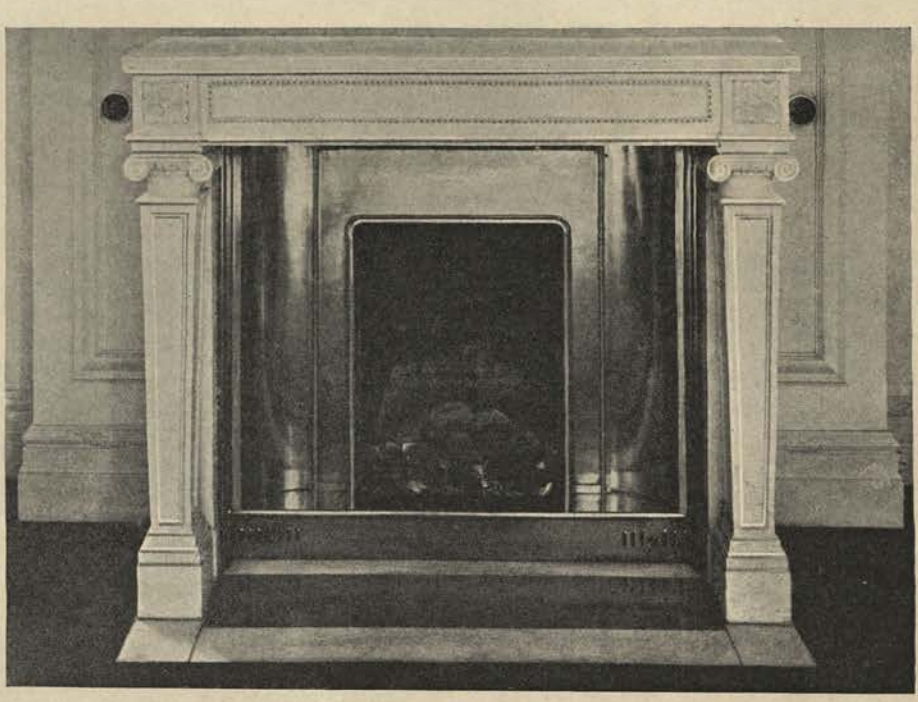
A "DEVON" FIREPLACE DESIGNED BY G. LLEWELYN MORRIS, ARCHITECT

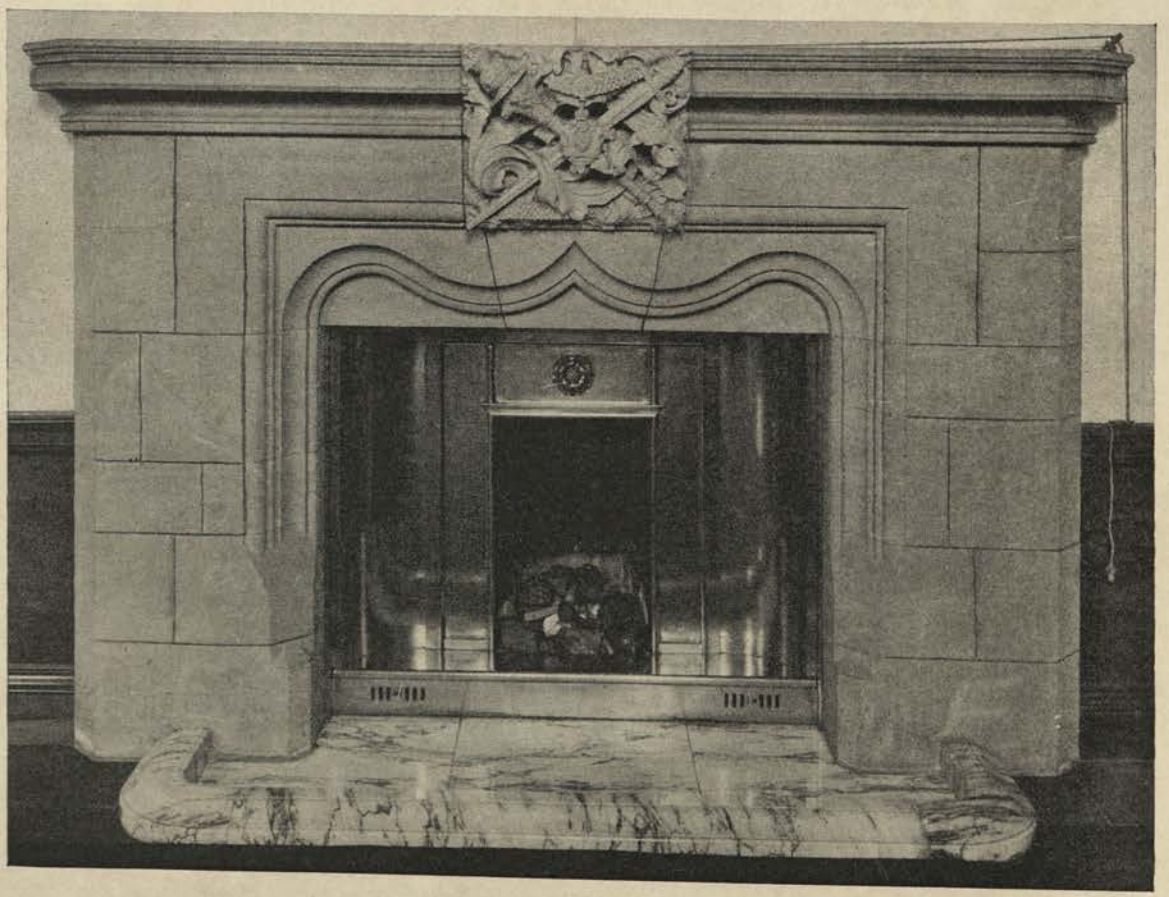


DRAWING-ROOM INGLE — DESIGNED AND EXECUTED BY A. HAROLD SMITH

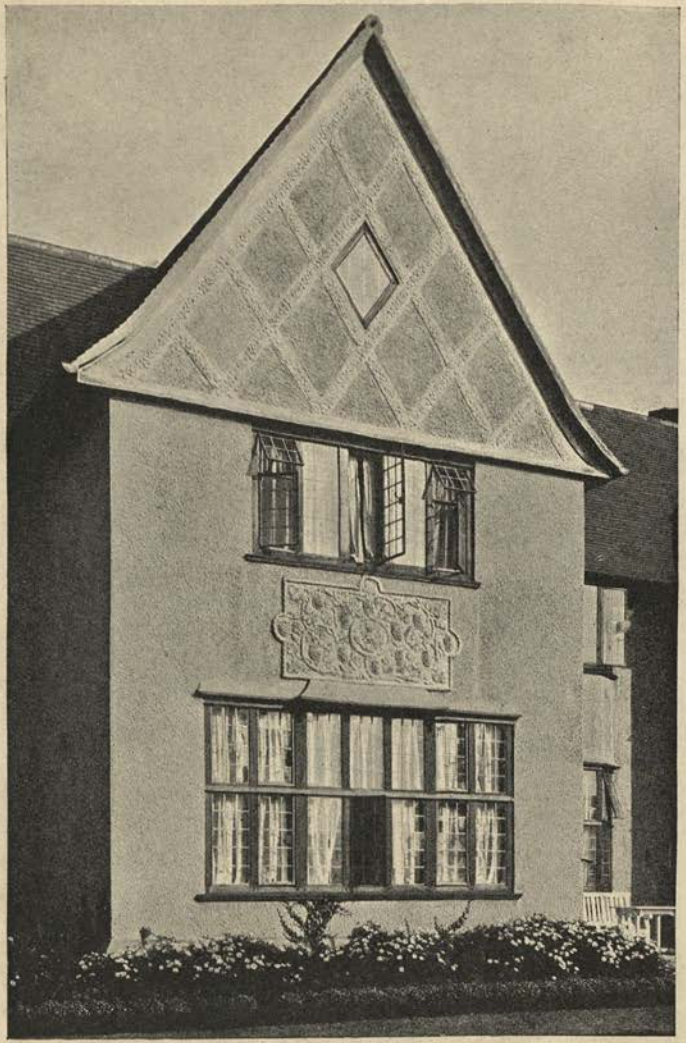


SMOKING-ROOM INGLE — DESIGNED BY KEMP AND HOW, ARCHITECTS

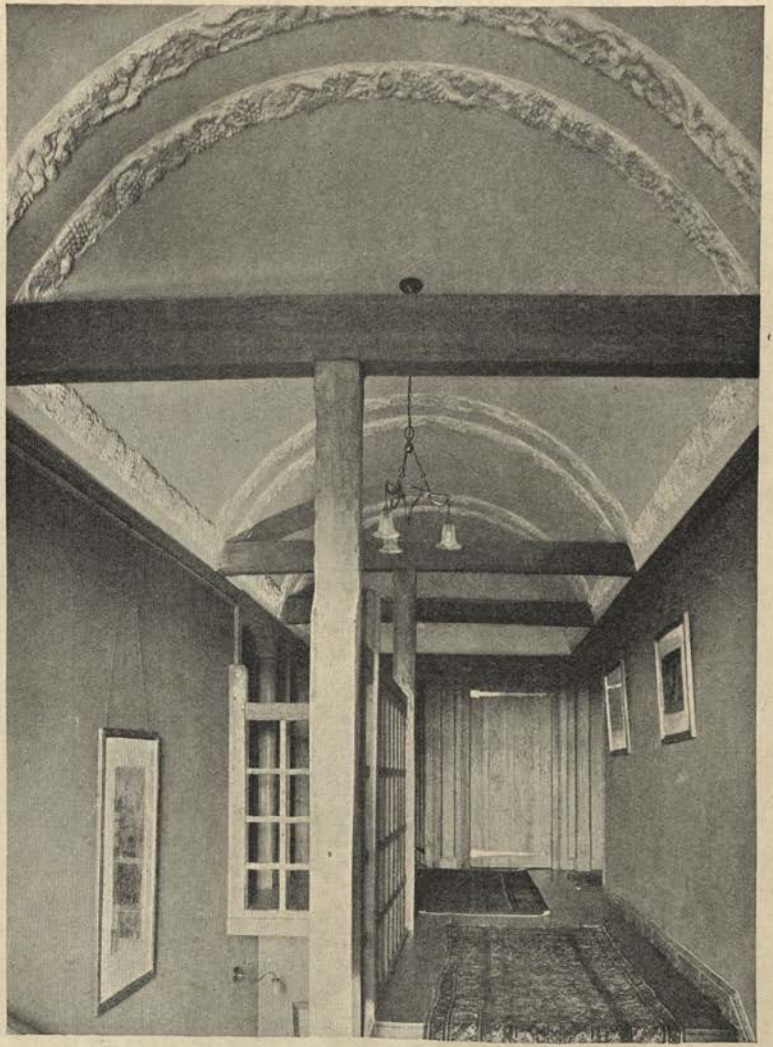




FIREPLACES DESIGNED AND EXECUTED BY
THE WELL FIRE AND FOUNDRY CO., LTD.



CEMENT GABLE DESIGNED AND EXECUTED BY G. P. BANKART FOR GODDARD AND CATLOW, ARCHITECTS



MODELLED PLASTER CEILING AT WEBBINGTON, DESIGNED AND EXECUTED BY G. P. BANKART FOR E. J. MAY, F.R.I.B.A., ARCHITECT

MODELLED PLASTER CEILING FOR A BILLIARD ROOM

DESIGNED AND EXECUTED BY G. P. BANKART FOR LIBERTY AND CO.

MODELLED PLASTER CEILING IN THE DINING-ROOM AT "THE TOWERS," BRISTOL

DESIGNED AND EXECUTED BY G. P. BANKART

MODELLED PLASTER CEILING IN THE MUSIC-ROOM AT "PURSE CAUNDLE," DORSET

DESIGNED AND EXECUTED BY G. P. BANKART FOR W. H. BRIERLEY, F.S.A., F.R.I.B.A., ARCHITECT

MODELLED PLASTER CEILING IN THE DRAWING-ROOM AT "SOMERLEA," MAIDENHEAD

DESIGNED AND EXECUTED BY G. P. BANKART FOR CLIFTON R. DAVY, ARCHITECT

PLASTER PANEL DESIGNED AND MODELLED BY E. M. ROPE

PLASTER PANEL DESIGNED BY C. A. LLEWELYN ROBERTS, MODELLED BY D. C. TENNANT OF THE BIRMINGHAM GUILD, LTD.

"THE BUILDING OF THE FRIGATE." SKETCH FOR A PANEL IN THE LIBRARY OF LLOYD'S REGISTER BY FRANK BRANGWYN, A.R.A.

THE "VINE AND FIG" AND "SOVERAL" WALLPAPERS. DESIGNED BY SIDNEY HAWARD, EXECUTED BY JOHN LINE AND SONS, LTD.

WALLPAPER DESIGNED BY J. ILLINGWORTH-KAY EXECUTED BY ESSEX AND CO., LTD.

WALLPAPER DESIGNED BY FREDERICK VIGERS EXECUTED BY JEFFREY AND CO.

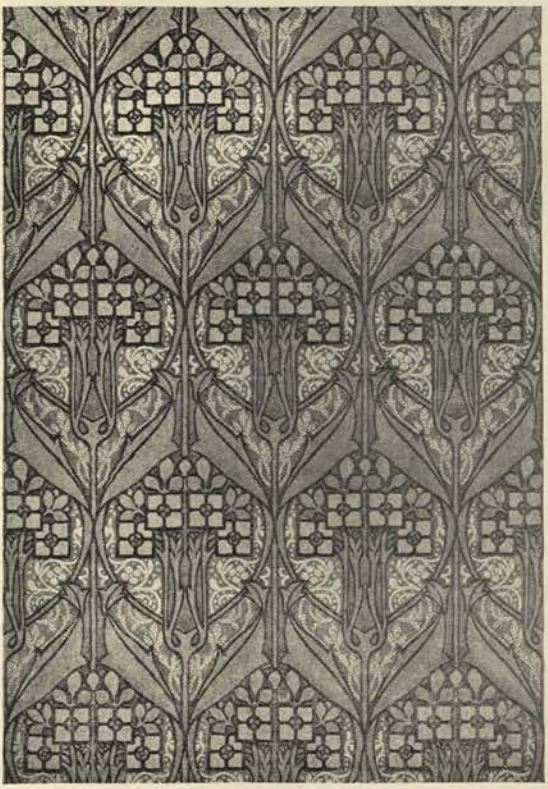
THE "BUXTON," DESIGNED BY SIDNEY HAWARD

THE "BOKHARA," DESIGNED BY HORACE WARNER

THE "VINERY," DESIGNED BY SIDNEY HAWARD

THE "LAUREL," DESIGNED BY WALTER CRANE

WALLPAPERS EXECUTED BY JEFFREY AND CO.



WALLPAPERS EXECUTED BY A. SANDERSON AND SONS, LTD.

PANEL IN CARVED WALNUT, DESIGNED AND EXECUTED BY MURIEL MOLLER

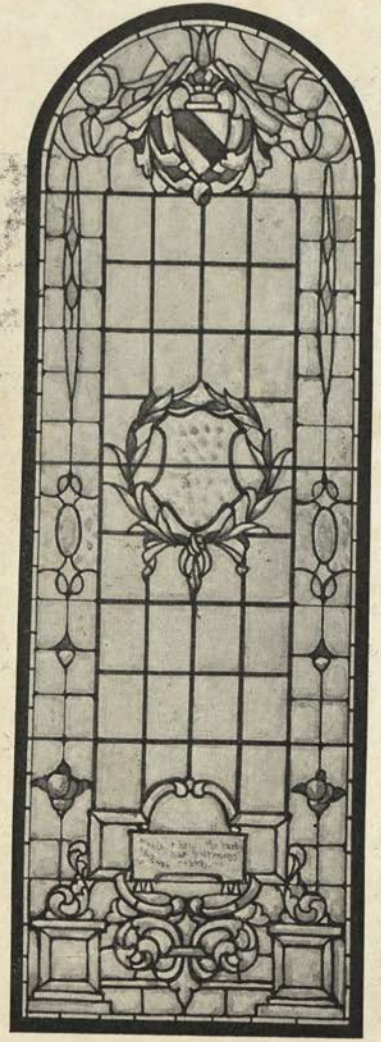
"THE JACKDAW OF RHEIMS"—PANEL IN CARVED OAK FOR OVERMANTEL DESIGNED AND EXECUTED BY ALEC. MILLER

PANEL IN CARVED OAK FOR ORGAN CASE, DESIGNED AND EXECUTED BY ALEC. MILLER

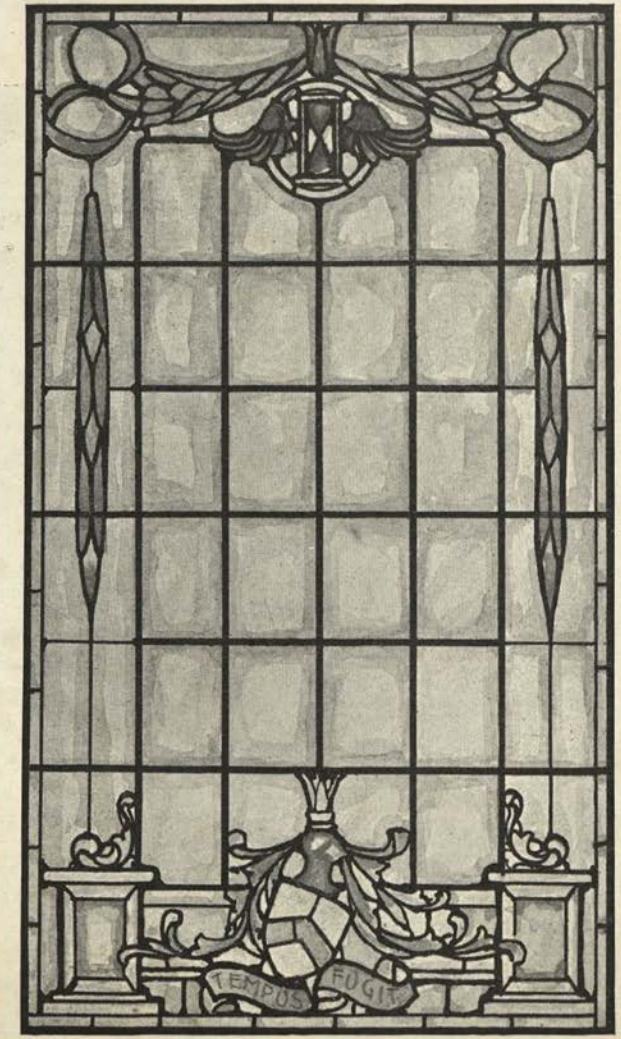
"ONE OF THE TWO WHICH HEARD JOHN SPEAK, AND FOLLOWED JESUS, WAS ANDREW, SIMON PETER'S BROTHER."
"ANDREW, SIMON PETER'S BROTHER, SAITH UNTO HIM, THERE IS A LAD HERE, WHICH HATH FIVE LOAVES, AND TWO SMALL FISHES: BUT WHAT ARE THEY AMONG SO MANY?"
"HE FIRST FINDETH HIS OWN BROTHER SIMON---AND HE BROUGHT HIM TO JESUS."

TRIPTYCH WITH PAINTED PANELS BY ALEXANDER FISHER
CARVED OAK AND GILT FRAME EXECUTED BY W. LOTZ

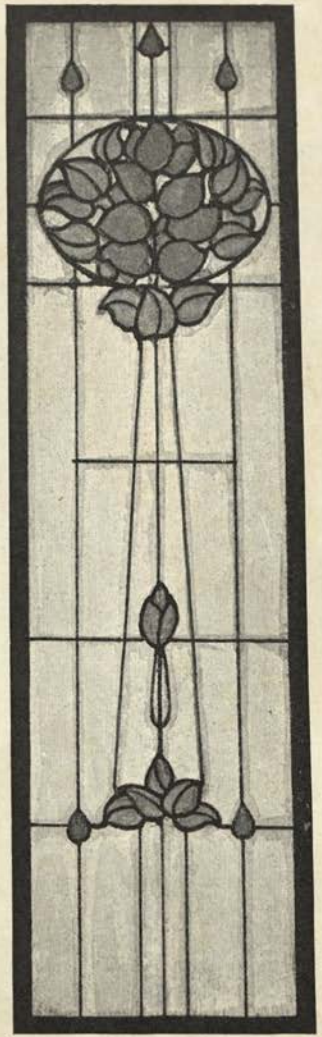
102858



DESIGNED BY JAMES H. LEAT



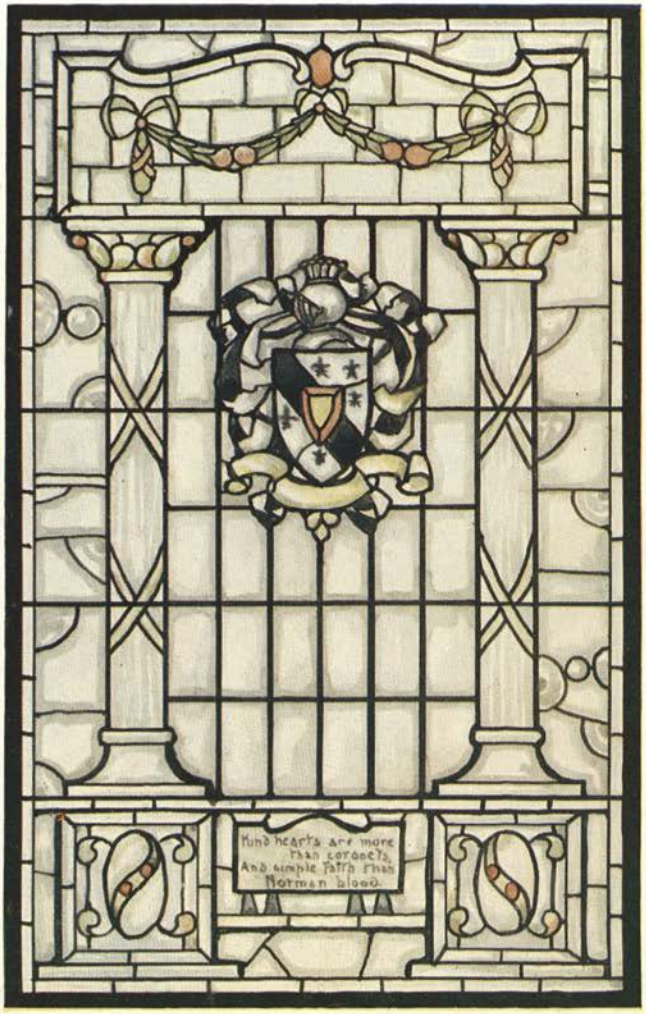
DESIGNED BY JOHN C. HALL



DESIGNED BY JOHN C. HALL

WINDOWS EXECUTED BY JOHN C. HALL AND CO.

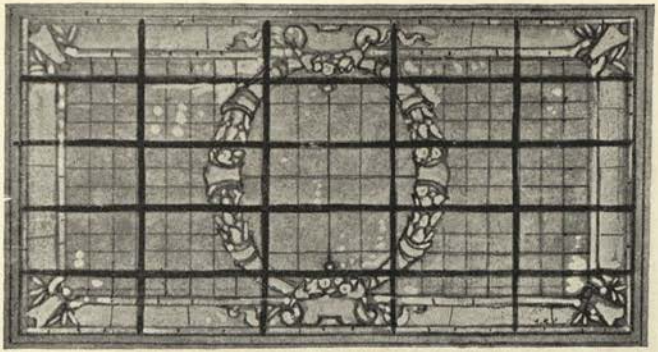
DESIGNED BY JAMES H. LEAT.

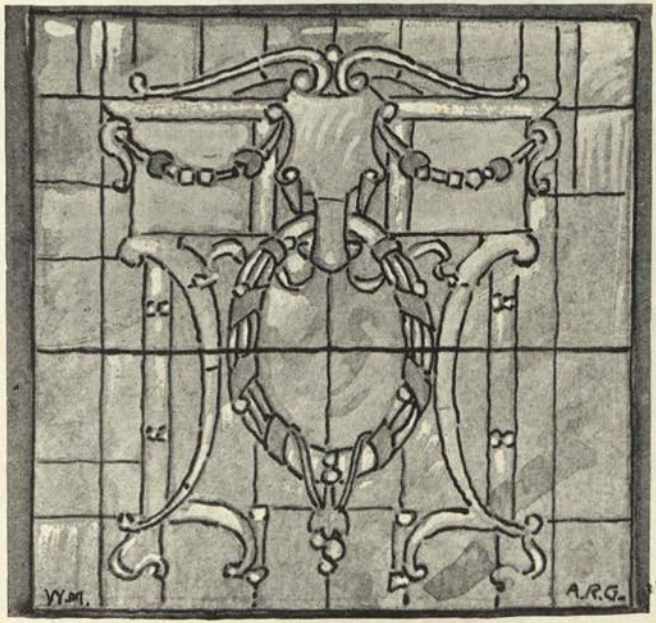


DESIGNED BY JAMES HILL.

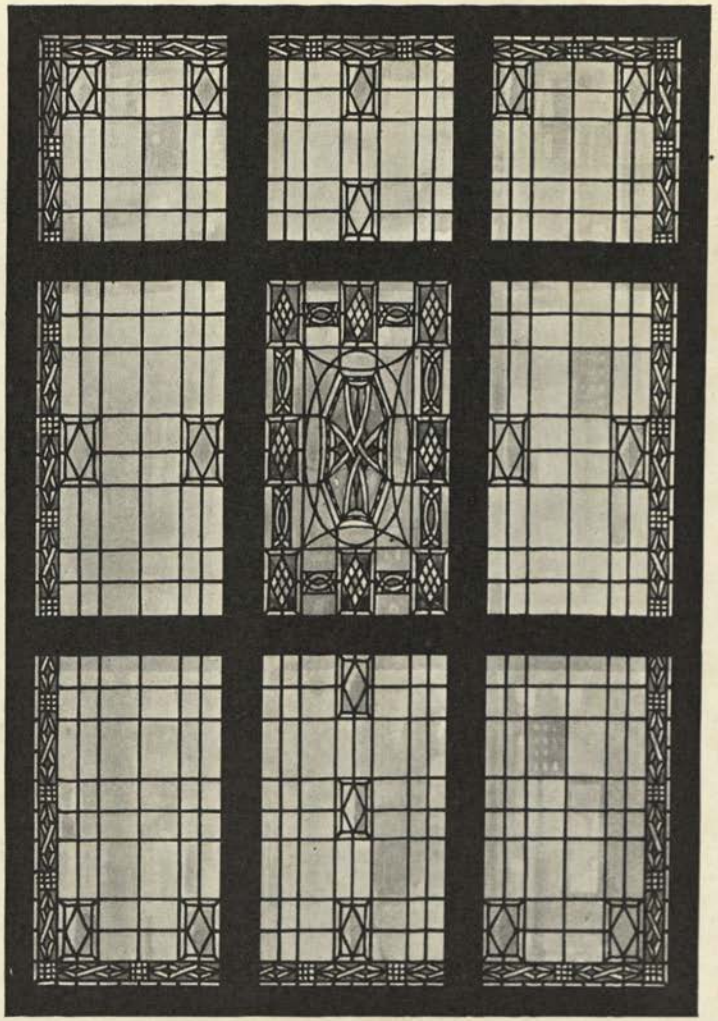
DESIGNED BY JAMES H. LEAT.

WINDOWS EXECUTED BY JOHN C. HALL AND CO.





WINDOWS DESIGNED BY W. MEIKLE AND A. RIGBY GRAY
EXECUTED BY WILLIAM MEIKLE AND SONS



HALL WINDOW DESIGNED BY E. A. ATWELL
EXECUTED BY REUBEN BENNETT

STAIRCASE WINDOW DESIGNED BY T. S. BRYDONE
EXECUTED BY A. W. LOOMES

INGLE-NOOK WINDOW
DESIGNED BY PERCY LANCASTER

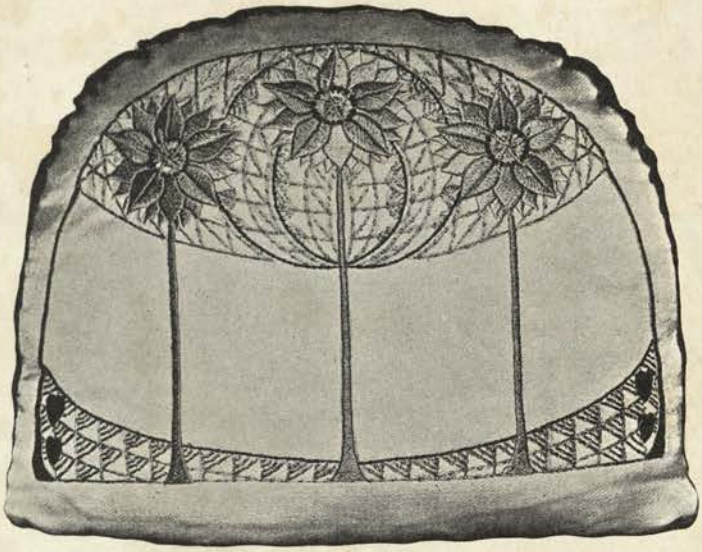
WINDOWS DESIGNED BY ARTHUR A. ORR
EXECUTED BY ARTHUR J. DIX.

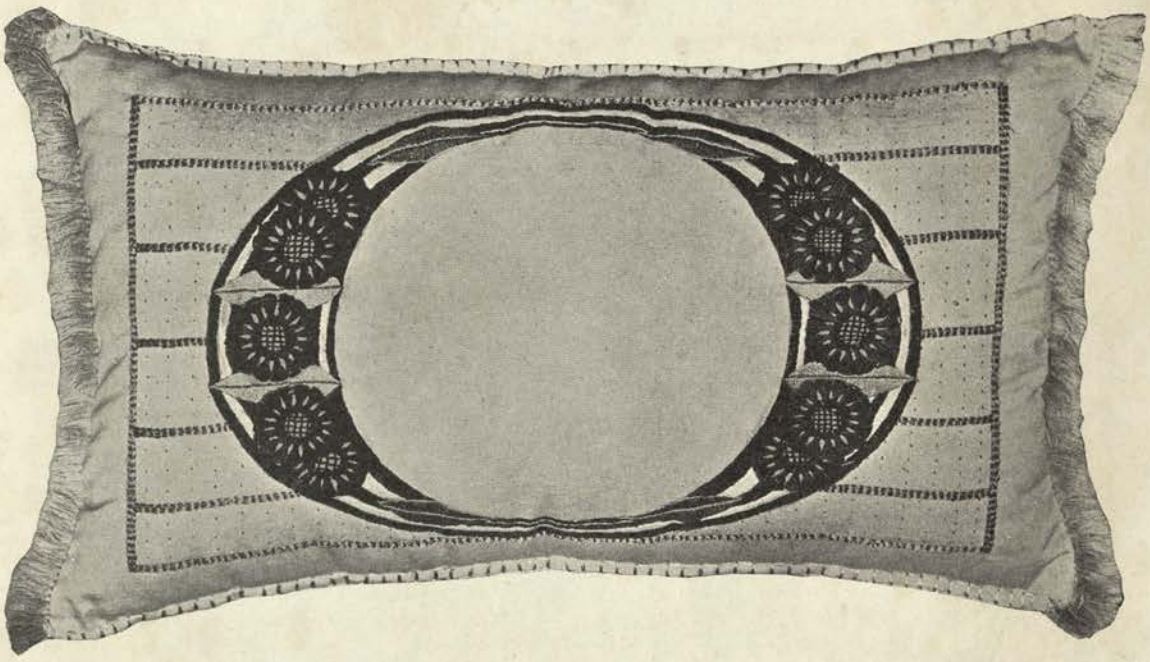
HALL WINDOW DESIGNED BY HAROLD FENTON
EXECUTED BY CHARLES LIGHTFOOT

STAIRCASE WINDOW DESIGNED BY A. L. BOCKING
EXECUTED BY CHARLES LIGHTFOOT

DESIGNS FOR THE UPPER LIGHTS OF A WINDOW DESIGNED BY LEONARD WALKER

DESIGN FOR A WINDOW BY J. EDGAR MITCHELL
EXECUTED IN ANTIQUE GLASS

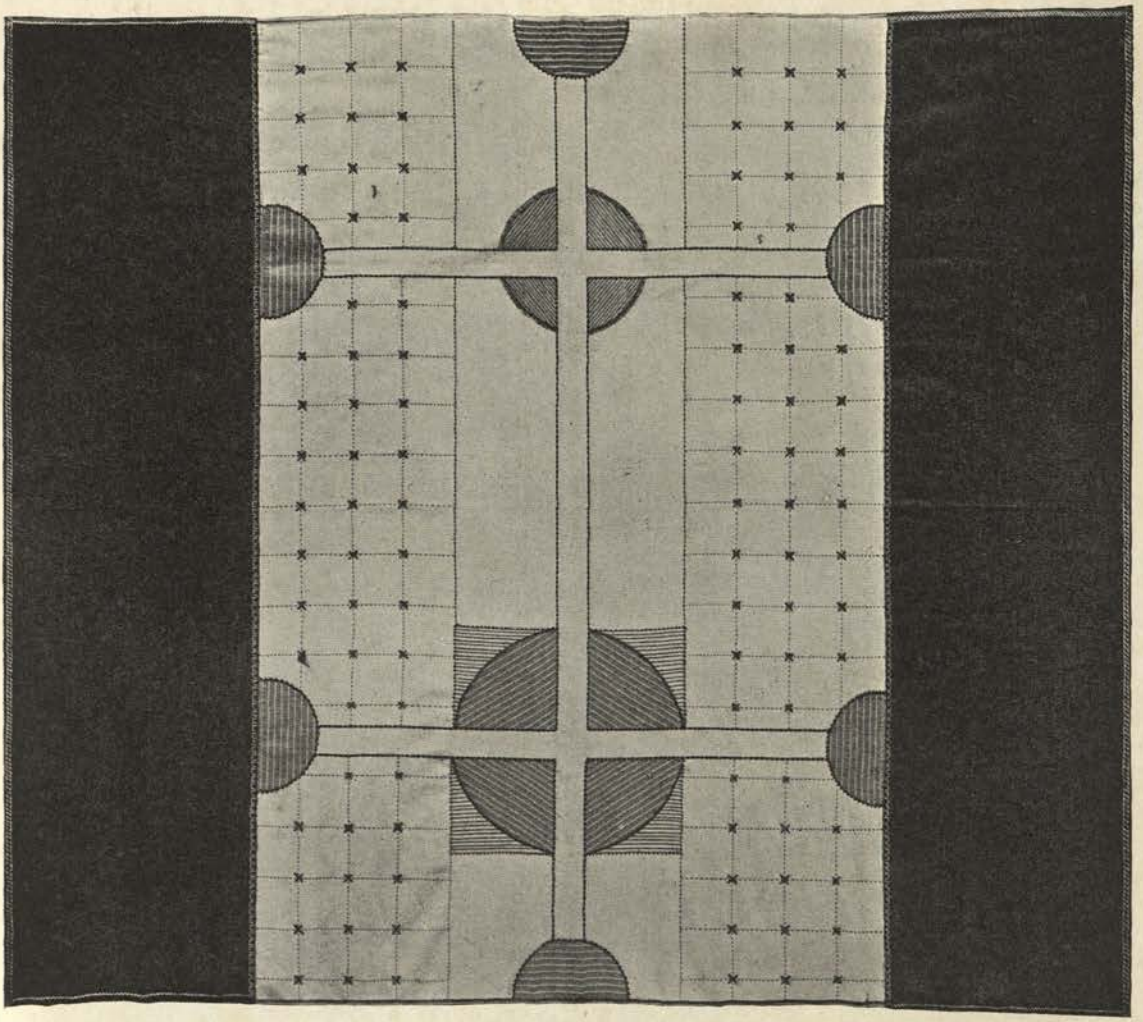




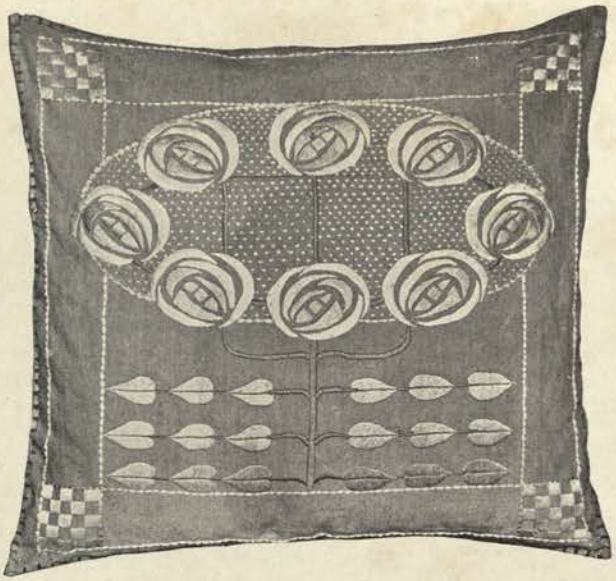
EMBROIDERED TEA COSY DESIGNED
AND SEWN BY MARY A. FORD

EMBROIDERED CUSHION DESIGNED
AND SEWN BY M. MACKAY

FRONTAL FOR S. BARTHOLOMEW'S CHURCH, HASLEMERE.
DESIGNED BY ANN MACBETH, EXECUTED BY SOME HASLEMERE LADIES.



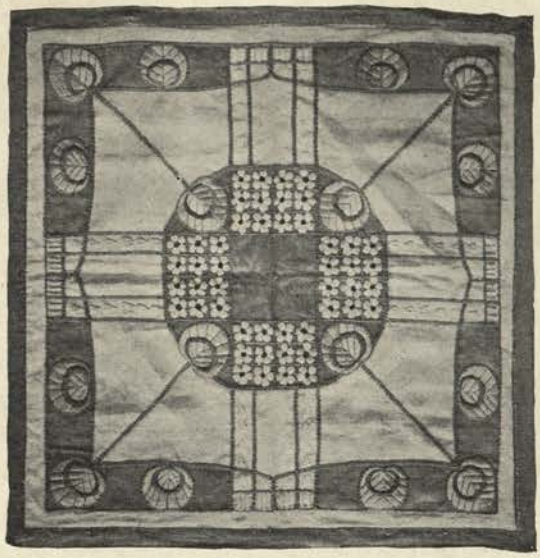
EMBROIDERED BEDSPREAD
DESIGNED BY ANN MACBETH
SEWN BY A. HENDRY



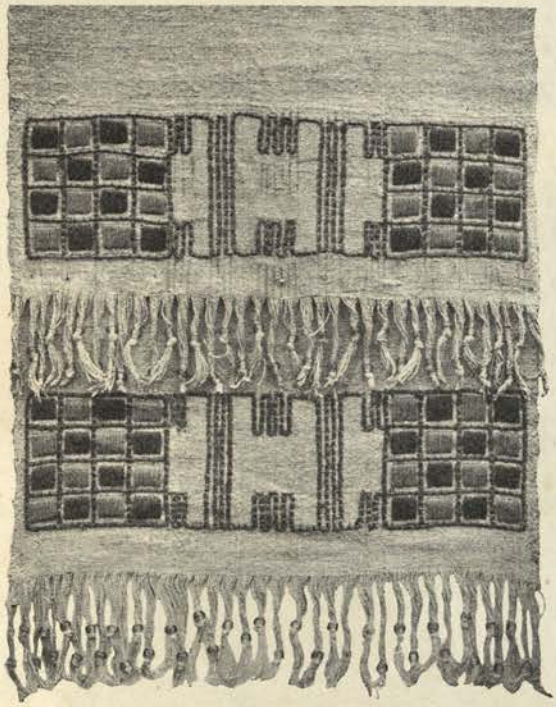
EMBROIDERED CUSHION DESIGNED AND SEWN BY M. L. FANGRIEVE

EMBROIDERED CUSHION DESIGNED AND SEWN BY AMELIA R. HUTCHISON

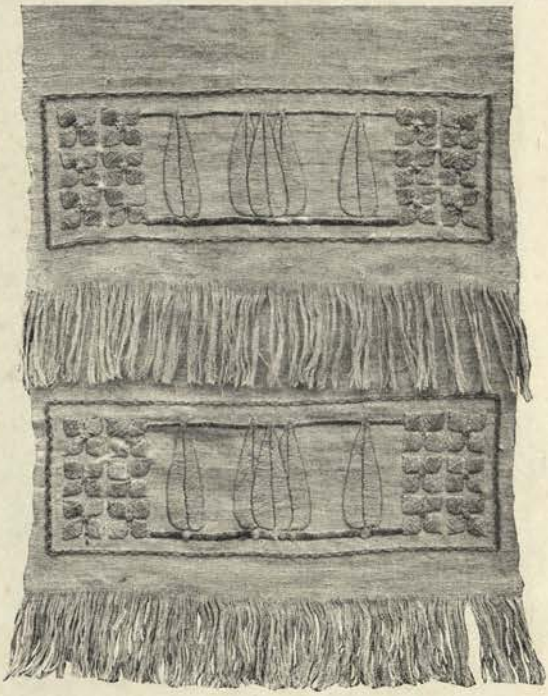
EMBROIDERED PANEL DESIGNED BY
JESSIE M. KING, SEWN BY E. PRIOLEAU.



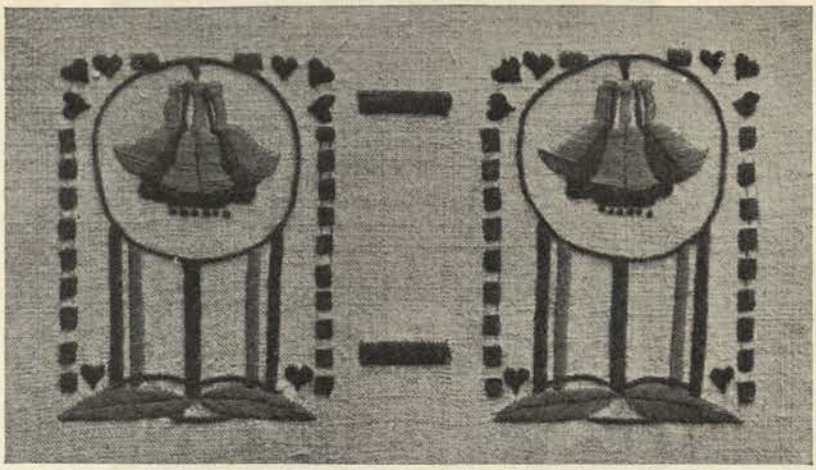
EMBROIDERED CUSHION
DESIGNED AND SEWN BY
MARGARET M. THOMSON



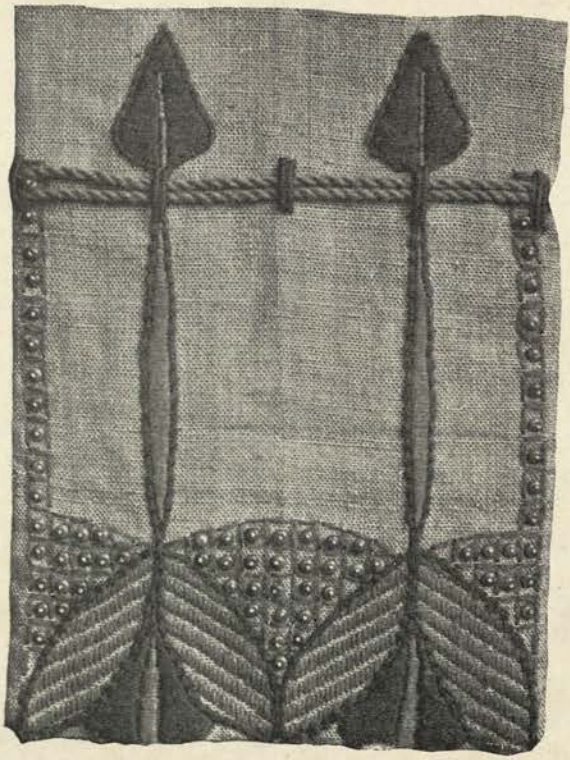
ENDS OF EMBROIDERED
TABLE-CENTRE DESIGNED
AND SEWN BY FLORENCE
A. THORNE



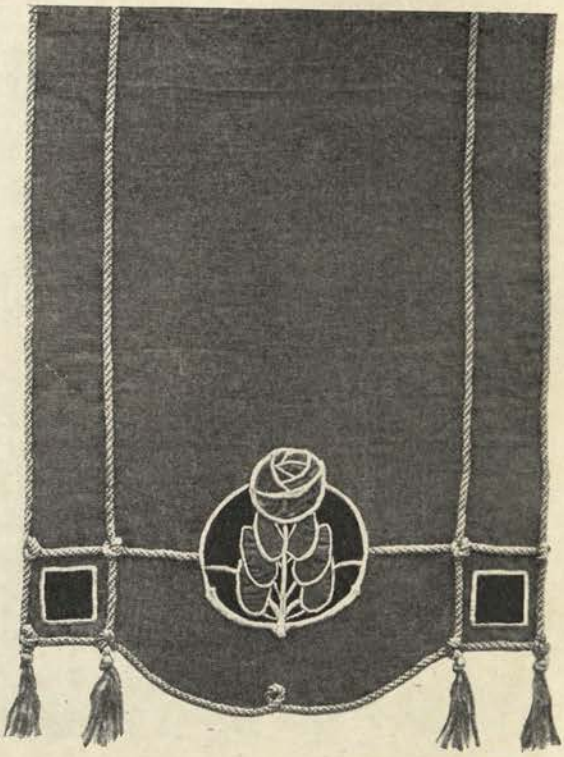
ENDS OF EMBROIDERED
TABLE-CENTRE DESIGNED
AND SEWN BY MARGARET
M. THOMSON



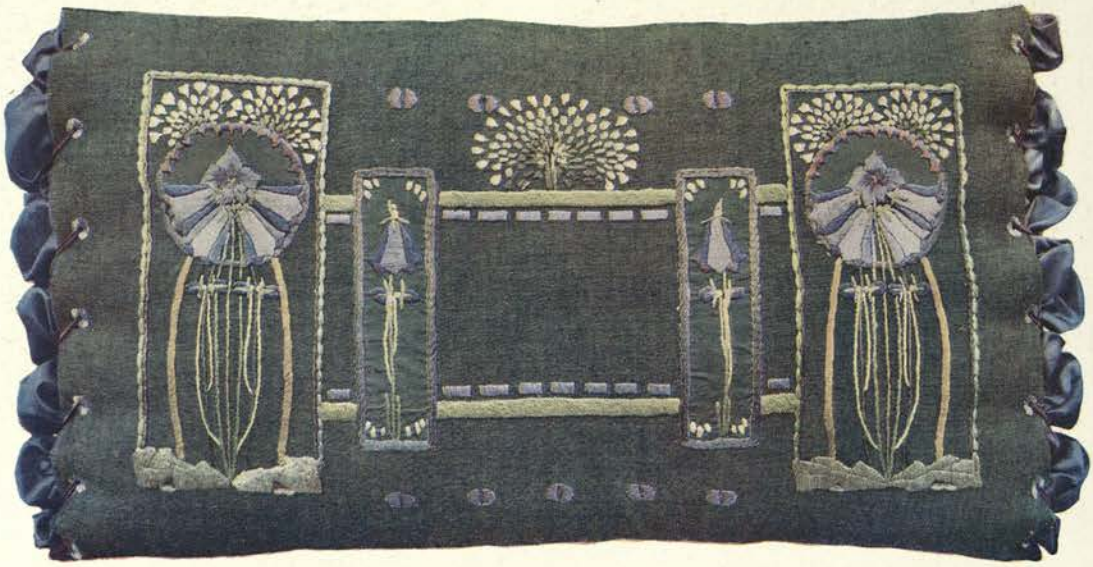
END OF EMBROIDERED SIDEBOARD CLOTH DESIGNED AND SEWN BY MILLY MORGAN



EMBROIDERED WORK-BAG DESIGNED AND SEWN BY ANNIE S. PATERSON

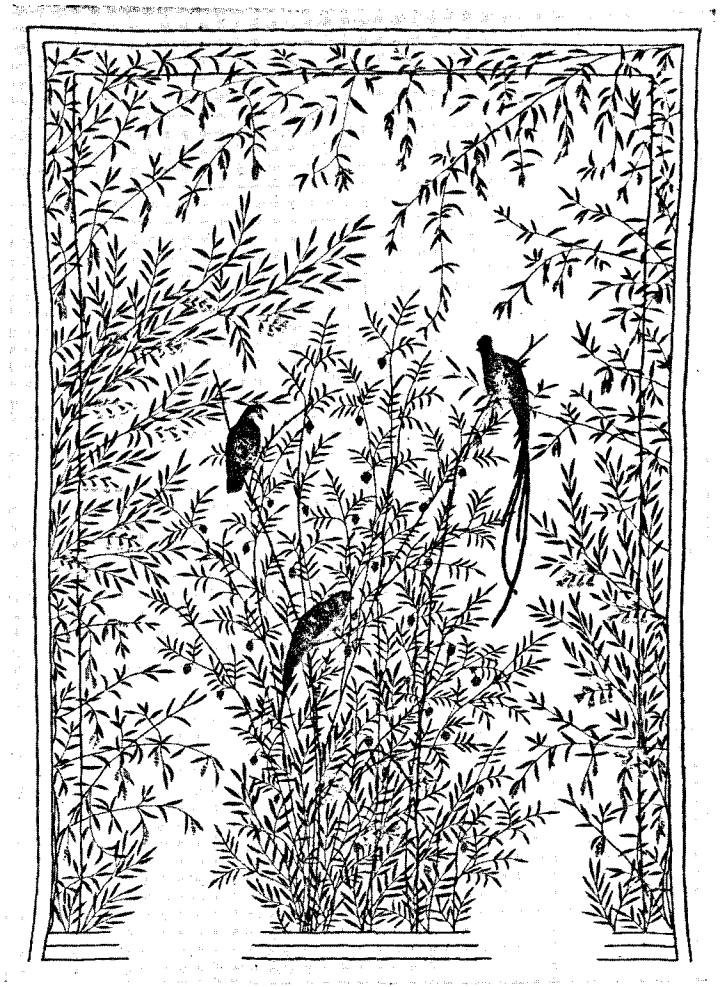


END OF APPLIQUÉ TABLE-CENTRE DESIGNED BY H. DAVIS RICHTER, R.B.A., SEWN BY MRS. H. D. RICHTER.

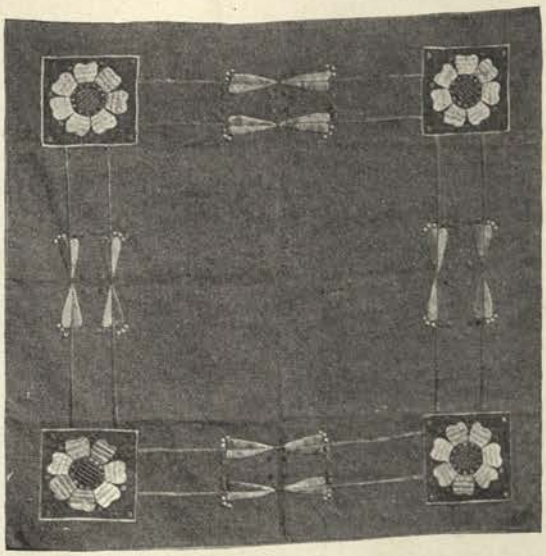


EMBROIDERED AND APPLIQUÉ PANEL DESIGNED AND SEWN BY RACHEL GEORGE.
EMBROIDERED CUSHION DESIGNED AND SEWN BY MILLY MORGAN.

GROUP OF EMBROIDERED ARTICLES
DESIGNED AND SEWN BY MURIEL BOYD



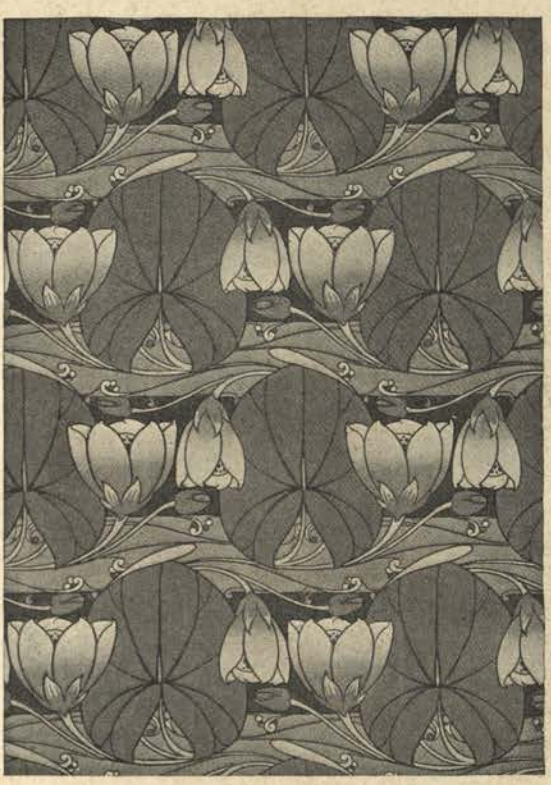
"GREEN BIRDS"—PANEL EMBROIDERED ON WHITE SATIN
DESIGNED AND SEWN BY E. DALHOUSIE YOUNG



EMBROIDERED CUSHION DESIGNED BY VERONA J. W. SMITH, SEWN BY MRS. McKINLAY. TABLE-COVER DESIGNED AND SEWN BY VERONA J. W. SMITH

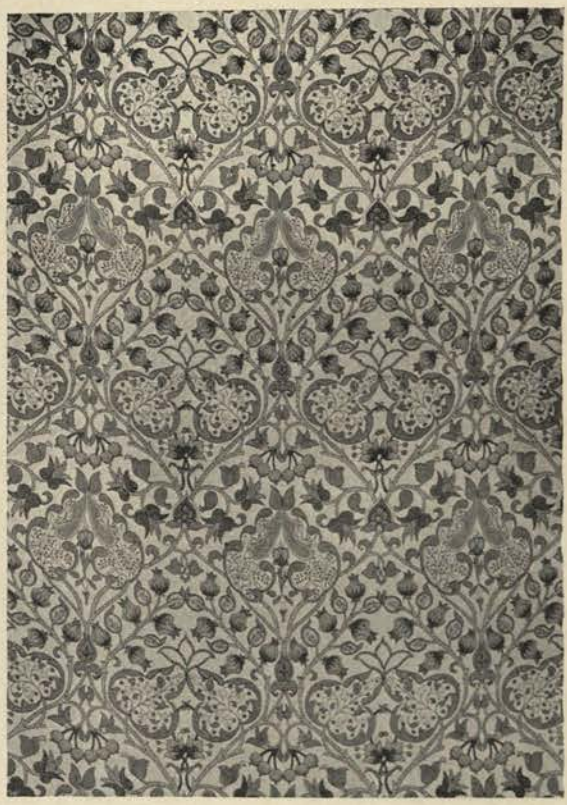
ALTAR-CLOTH EMBROIDERED ON GREEN BROCADE DESIGNED AND SEWN BY MARY J. NEWILL

CHAIR SEAT IN TENT-STITCH
DESIGNED BY FREDERICK VIGERS
EXECUTED BY C. PALMER-KERRISON



CRETONNES DESIGNED BY HARRY NAPPER, EXECUTED BY G. P. AND J. BAKER, LTD.

WOVEN TAPESTRIES DESIGNED BY FREDERICK VIGERS, EXECUTED BY ALEX. MORTON AND CO.



CRETONNES EXECUTED BY B. WARDLE AND CO., LTD.

CRETONNE DESIGNED BY SIDNEY HAWARD

CRETONNE DESIGNED BY SIDNEY F. MAWSON

WOVEN TAPESTRY

BROCADE

TEXTILE FABRICS EXECUTED FOR LIBERTY AND CO., LTD.

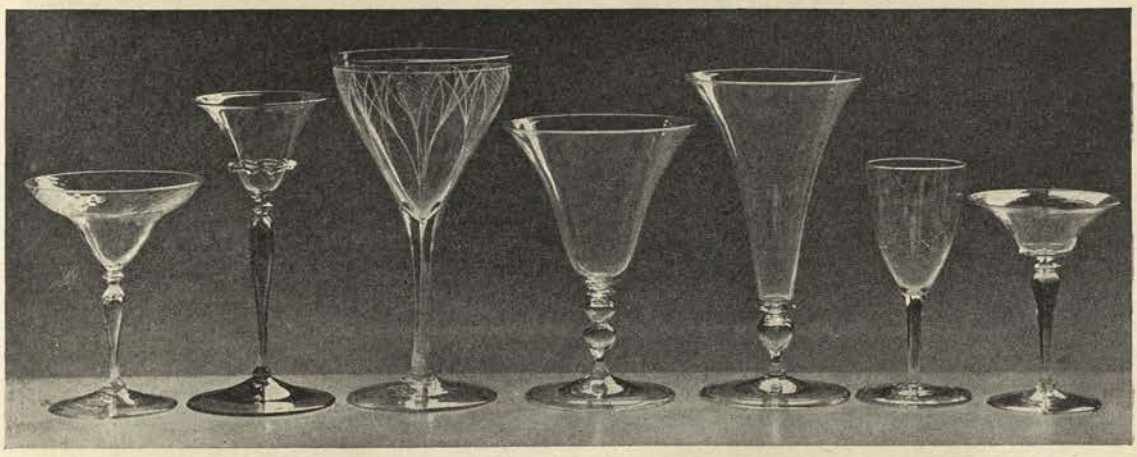
PRINTED LINEN DESIGNED BY ALBERT GRIFFITHS

PRINTED LINEN DESIGNED BY ARTHUR WILCOX

WOVEN TAPESTRY DESIGNED BY ALBERT GRIFFITHS

PRINTED LINEN DESIGNED BY ALBERT GRIFFITHS

TEXTILE FABRICS EXECUTED BY W. FOXTON



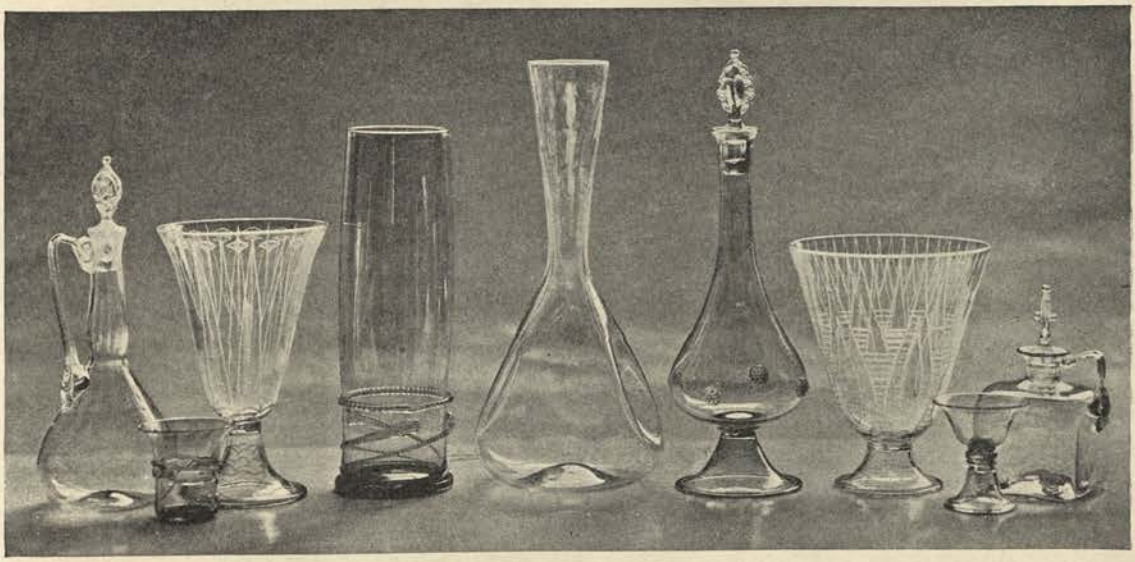


TABLE GLASS EXECUTED BY JAMES POWELL AND SONS (WHITEFRIARS GLASS WORKS)

DESIGNED AND PAINTED
BY GORDON M. FORSYTH

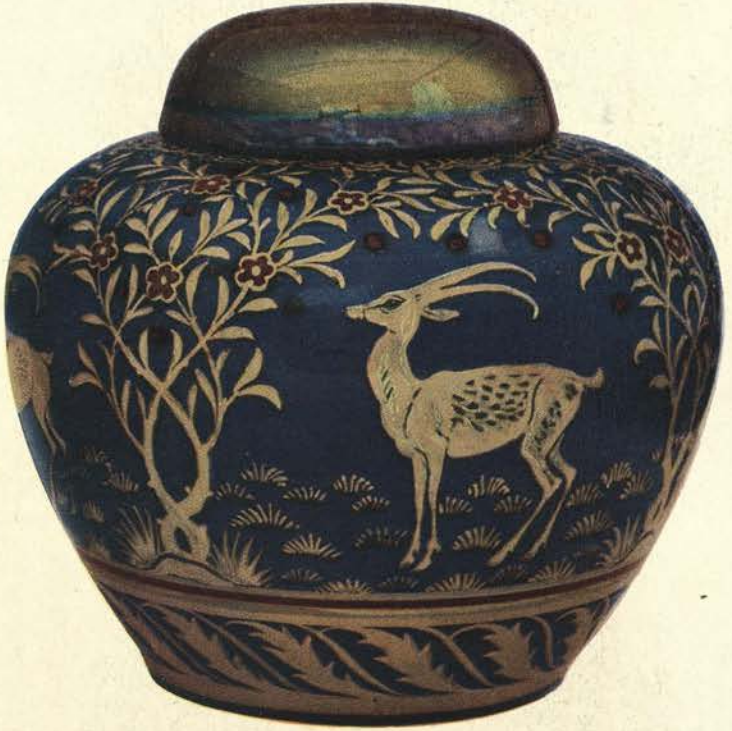
DESIGNED AND PAINTED
BY CHARLES E. CUNDALL

DESIGNED, MODELLED AND
PAINTED BY RICHARD JOYCE

DESIGNED AND PAINTED
BY W. S. MYCOCK

PILKINGTON'S "LANCASTRIAN LUSTRE" POTTERY

"THE GREEN SEA."



"THE PERSIAN BOWER."

PILKINGTON'S "LANCASTRIAN LUSTRE" POTTERY
COVERED JARS DESIGNED AND PAINTED BY RICHARD JOYCE.

DESIGNED AND PAINTED
BY GORDON M. FORSYTH

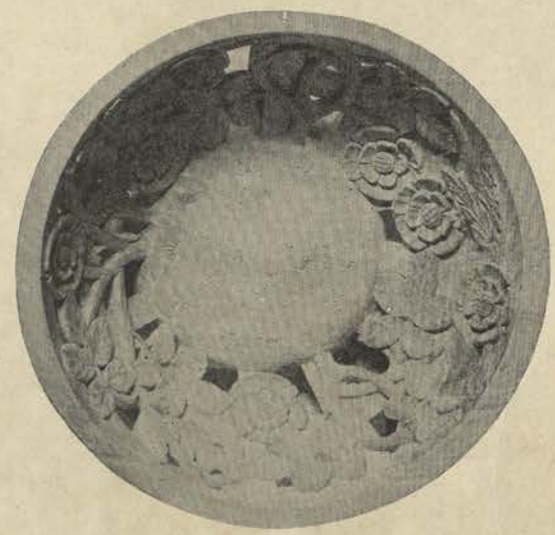
DESIGNED AND PAINTED
BY GORDON M. FORSYTH

DESIGNED AND PAINTED
BY CHARLES E. CUNDALL

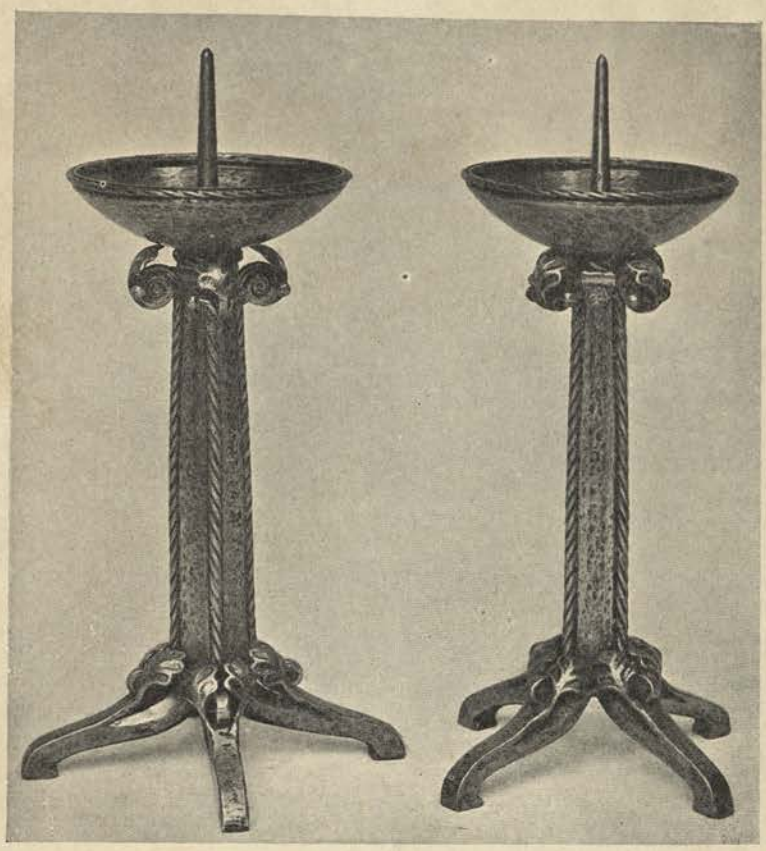
DESIGNED AND PAINTED
BY GWLADYS RODGERS

DESIGNED AND PAINTED
BY GORDON M. FORSYTH

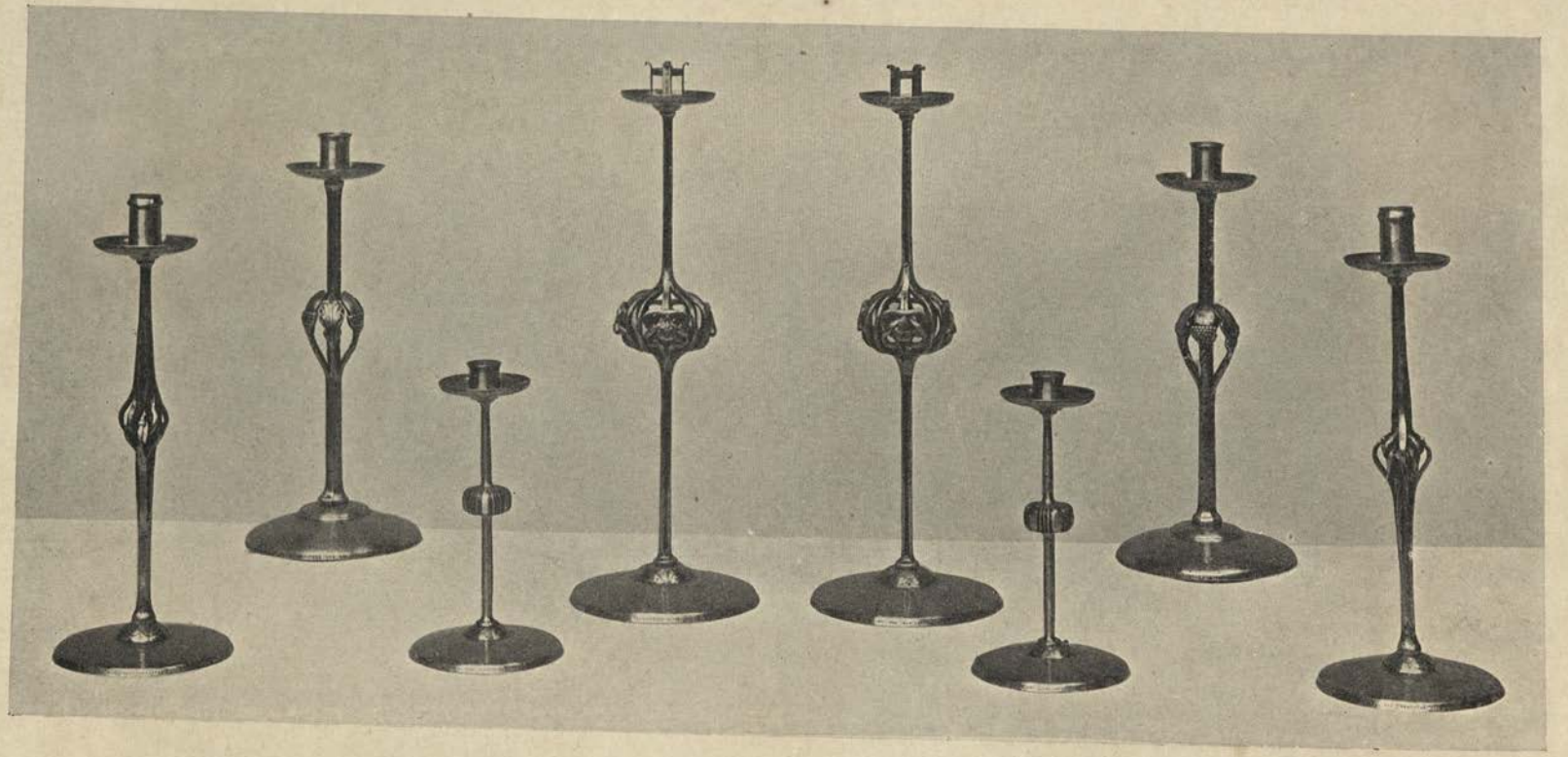
DESIGNED AND PAINTED
BY ANNIE BURTON



CARVED AND PAINTED WOODEN FRUIT BOWLS
DESIGNED AND EXECUTED BY JOSEPH ARMITAGE

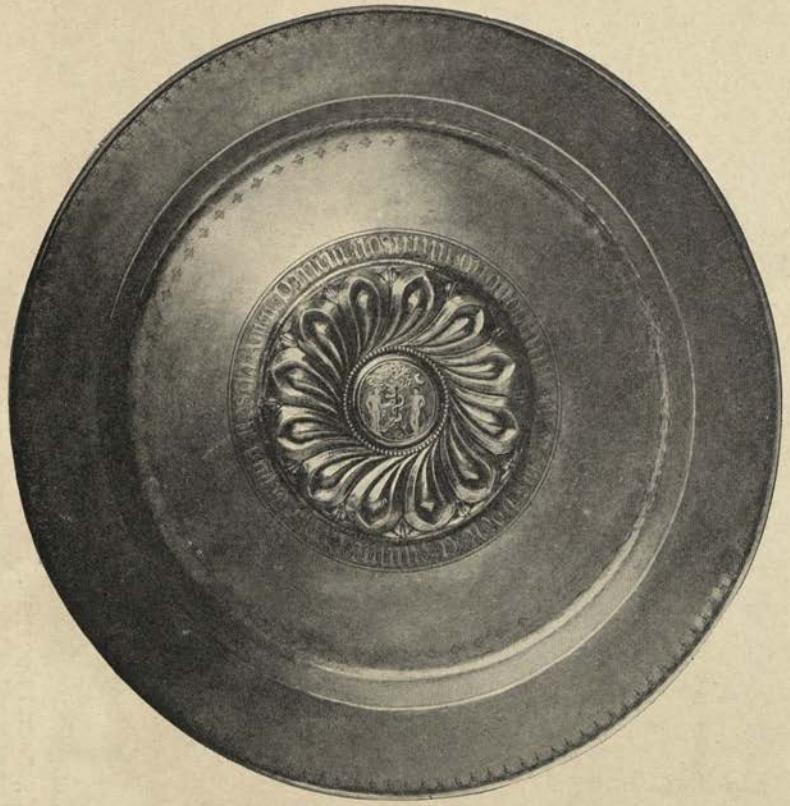


WROUGHT-IRON CANDLESTICKS AND SILVER TEA SERVICE. DESIGNED BY EDWARD SPENCER, EXECUTED BY THE ARTIFICERS' GUILD, LTD.

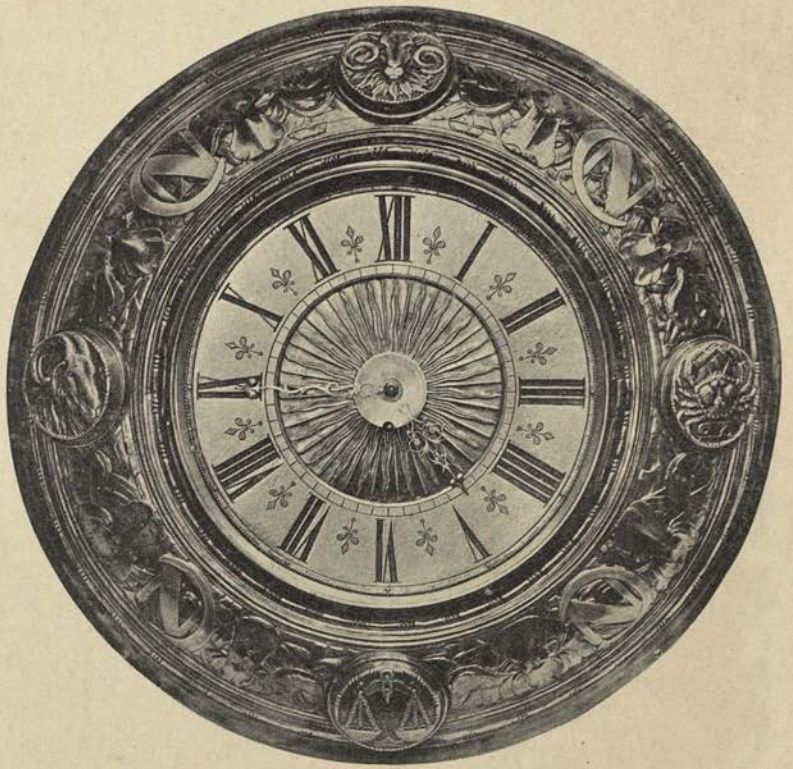


WROUGHT-IRON CANDLESTICKS DESIGNED BY EDWARD SPENCER, EXECUTED BY THE ARTIFICERS' GUILD, LTD.

BREAD-KNIFE IN IVORY, STEEL AND SILVER

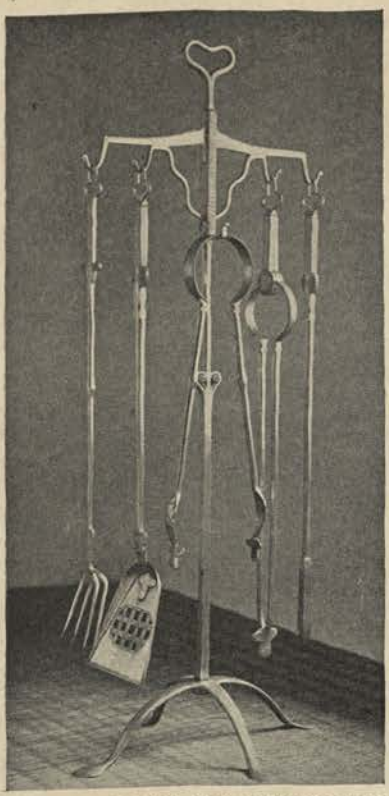


ALMS DISH IN BRASS, WITH ENAMEL BY M. BROOM

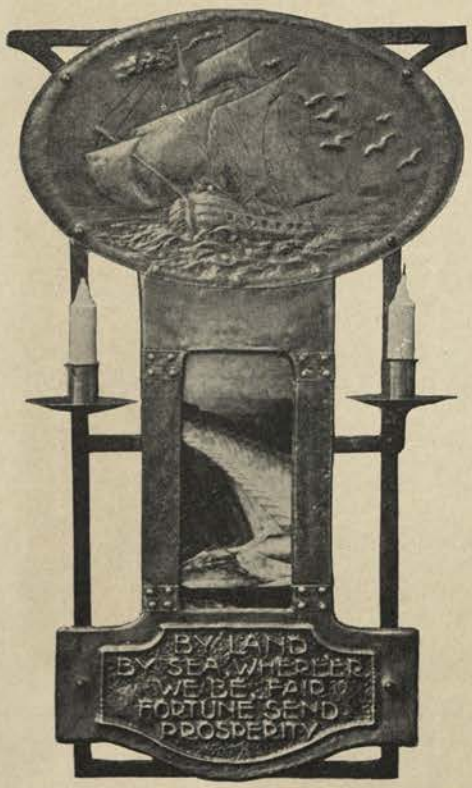


CLOCK IN BRONZE, FOR NEWNHAM COLLEGE

METAL-WORK DESIGNED BY EDWARD SPENCER
EXECUTED BY THE ARTIFICERS' GUILD, LTD.

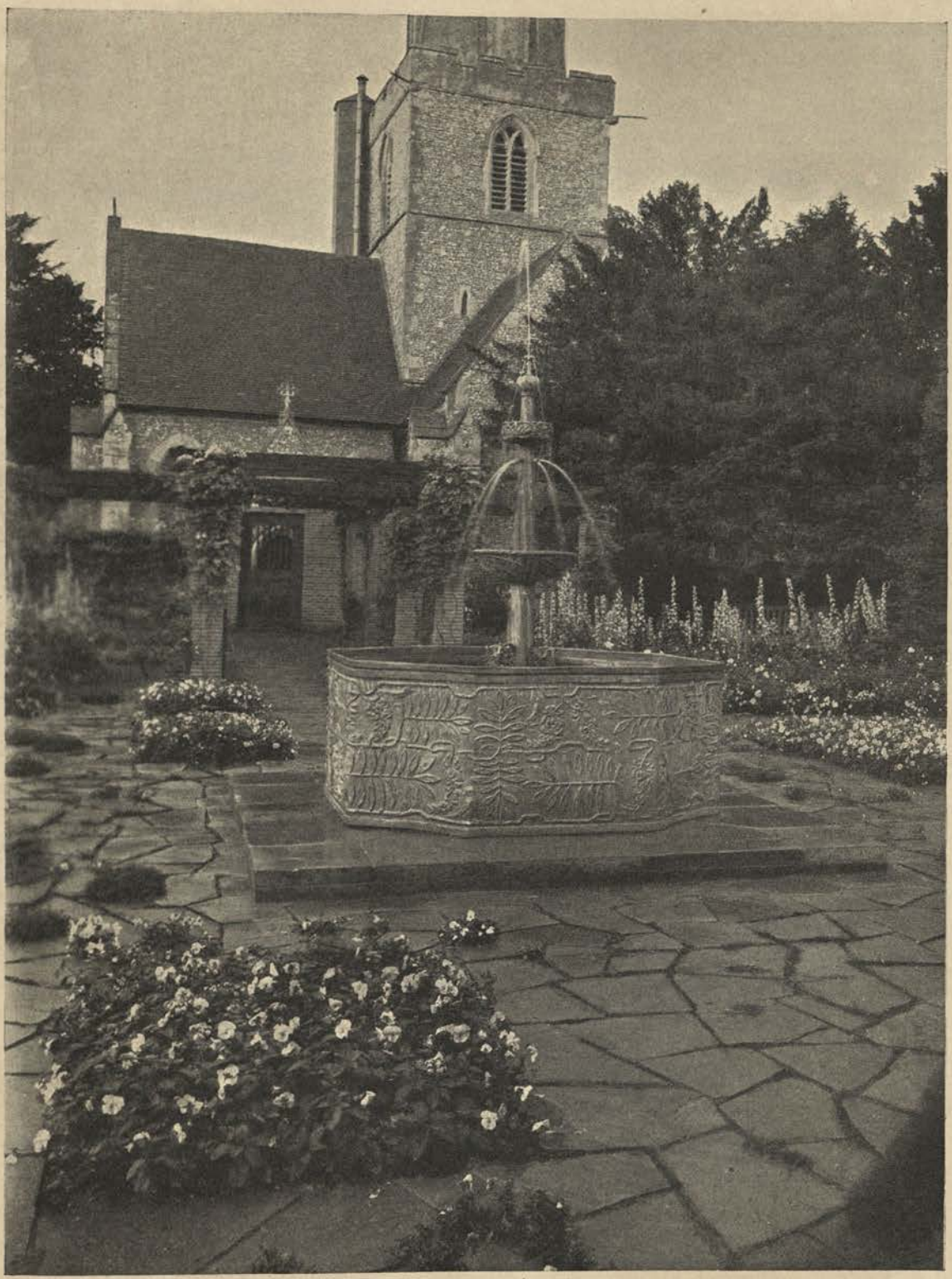


FIRE-IRONS AND DOGS IN BRIGHT IRON, DESIGNED AND EXECUTED BY ERNEST W. GIMSON

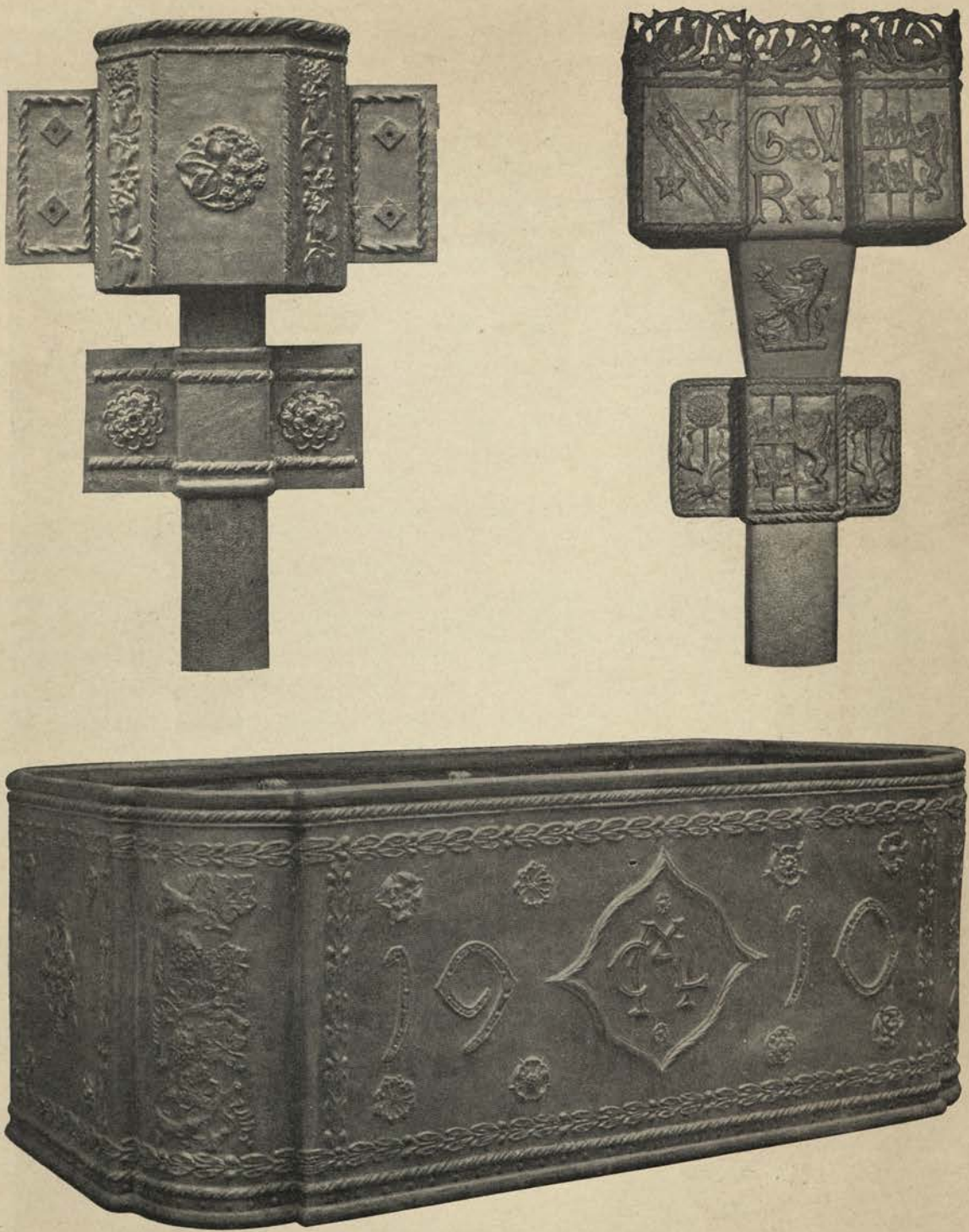


WALL SCONCE IN COPPER, WROUGHT-IRON AND "KERAMIC" GLASS, DESIGNED BY J. H. LEAT, EXECUTED BY JOHN C. HALL AND CO.

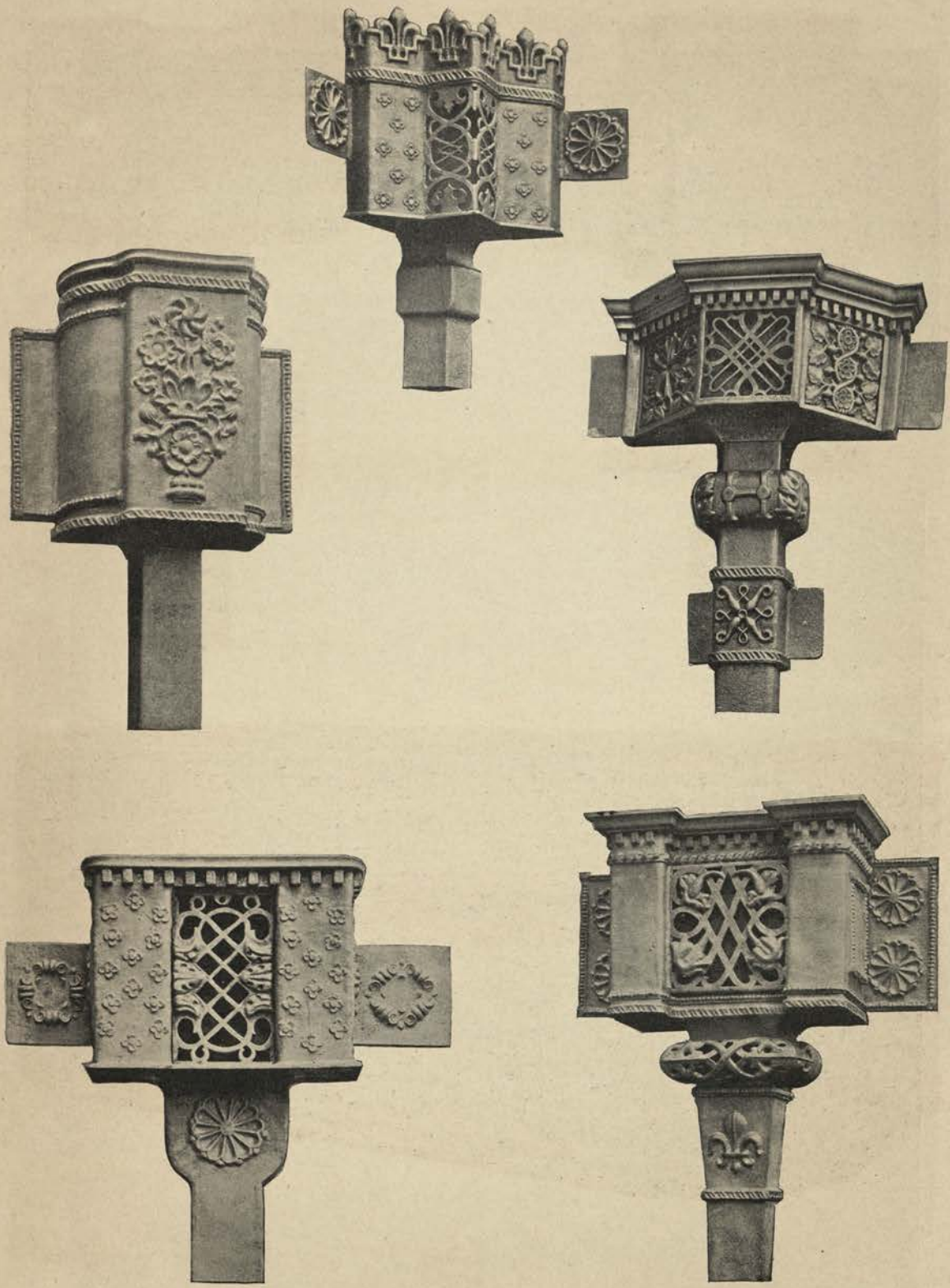
CUP IN HAMMERED SILVER, DESIGNED AND EXECUTED BY BERNARD CUZNER



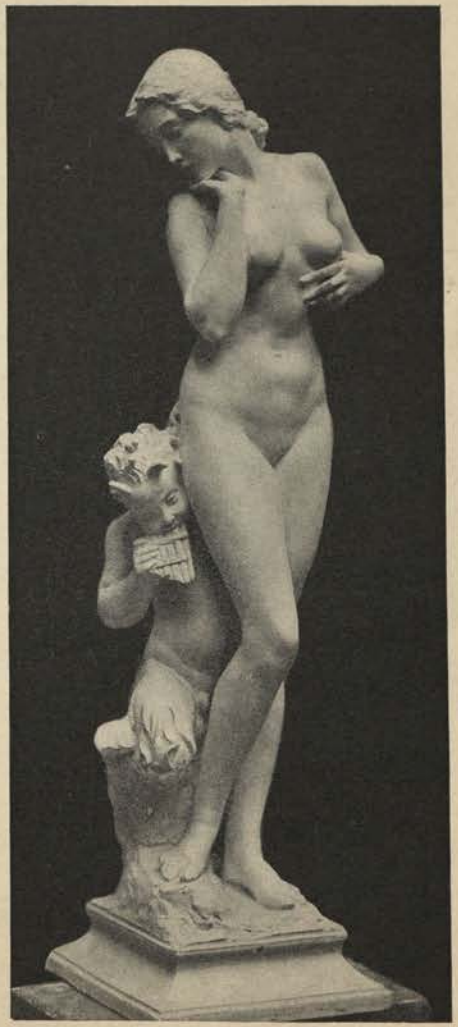
CAST LEAD FOUNTAIN IN SHOTTESBROOK PARK
DESIGNED AND EXECUTED BY G. P. BANKART



CAST LEAD RAINWATER-HEADS AND TANK
DESIGNED AND EXECUTED BY G. P. BANKART



CAST LEAD RAINWATER-HEADS DESIGNED BY WILLIAM HAYWOOD, EXECUTED BY HENRY HOPE AND SONS



GARDEN STATUES BY F. DERWENT WOOD, A.R.A.

DIVISION II.

GERMANY.

GERMAN ARCHITECTURE AND DECORATION. By L. DEUBNER.

IN current discussions on questions of art the expression "æsthetic culture" is very commonly employed, and only a few people perhaps recognise that the phrase embraces a great deal more than the amelioration of our daily environment by the cultivation of the beautiful, as it is usually interpreted or defined. In this narrower sense, however, it has become the guiding motive of present-day endeavours in the sphere of applied art, and has pointed to a definite goal, where at first nothing but uncertain groping and searching prevailed, actuated by no other motive than a repugnance to the slavish imitation of ancient forms.

At the same time, without sacrificing any part of the admittedly sound principles underlying these endeavours, it is impossible not to feel some regret at the turbulent haste with which, some fifteen years ago, the old order was demolished to give place to a new order, in which oftentimes the only praiseworthy features have been a certain boldness of idea, or a strong manifestation of creative power, and whose real intrinsic value has been essentially of a negative character. Only too soon has the conviction forced itself upon people, that in architecture also, and throughout the entire range of what we designate as "Raumkunst," or the art of arranging interiors, the new aspirations are closely bound up with universally recognised conventions which cannot be ignored with impunity even by artists of strongly marked individuality. The vaunting of individuality has resulted too often in a display of personal caprice and in problematical solutions, as the numerous exhibitions of arts and crafts held during the past decade have shown.

The German section of the Universal Exhibition held at Brussels last year elicited a good deal of praise even in foreign countries, and in particular the systematic organisation displayed therein excited admiration. It was the first official demonstration of the Deutscher Werkbund, with whose aims and undertakings we dealt at length in the last issue of this Year Book, and as such it was no doubt calculated to convince even outsiders that, with German arts and crafts, progress was the order of the day. It would at the same time be a mistake to regard this German exhibition in Brussels, however comprehensive and uniform it may have been, as a true reflection of Germany's achievements in the arts and crafts at the present day. On the one hand quite a number of our most important architects and designers were absent, and others, from whom better work might have been expected, were very poorly

represented. Moreover, exhibition interiors, in which the aim is to give expression to the principles and tendencies of a new style, are rarely adapted to the practical requirements of daily life. The great bulk of what is being produced in Germany to-day does not consist of exhibition interiors, but of houses and domestic apartments adapted to serve as comfortable and pleasurable abodes for their occupants. With the multiplication of commissions in which new problems are constantly being presented for solution subject to definite conditions, the doubtful and artificial tend to disappear, while the practical aspects of every kind of production receive more consideration. The restraint imposed on the designer's fantasy, and the interaction of intention and necessity, conduce to repose and perspicuity, and to a sound technical mastery which is able to adapt the ideal requirements to the practical needs of daily life.

The productions of which illustrations are given on the ensuing pages, are the outcome of definite tasks and commissions arising in the course of everyday experience, and show that in the most diverse fields a wholesome power is at work adding to and enriching the artistic legacy transmitted by bygone generations. But they also show how the radicalism of the first years, which looked for salvation only in the absolutely new, and hoped to reach a new style only through the rejection of all excrescences and unessential details, is more and more giving place to a rational toleration. They prove, indeed, how palpable is the tendency to bring the present into relation with ancient traditions, and on this solid foundation to base fresh developments.

This is not the place to discuss further that dualism which pervades the whole of our artistic production, and which, side by side with the constructive impulse working logically and instinctively according to the laws of material and technique, discloses a revival of fanciful ornamentation inspired by the decorative ideals of past epochs. At the Brussels Exhibition there may have been a few interiors illustrating this latest phase in the evolution of German applied art, but at present such phenomena crop up only here and there and have not yet succeeded in materially affecting the general aspect. But seeing that there have all along been many adversaries of the simple style of furniture on the ground of its alleged insipidity, and that even in professional circles it has been much challenged, one must not, in presence of the eagerness to imitate which these interiors display, underestimate the danger that in striving for a greater richness of form the sound principles underlying modern production may again be sacrificed, and sooner or later yield to that confused ornamentation which has never been wholly eradicated.

The changes in the world's configuration which have been brought about in the course of industrial evolution, through improvements in technical processes and the discoveries made in the physical sciences, cannot be ignored by those concerned in artistic productions, and it is natural that the impulse to conform to the changed circumstances and to find new forms of expression suited to the vital needs of the day should be most strongly manifested in architecture and interior design. But however much that may be the case now, it was not always so. During the whole of the second half of the nineteenth century architecture was held tight in the grip of a dreary academicism, which strutting in the borrowed finery of past periods, endeavoured to exalt the dogma of style above the claims of daily life. That architecture is now free from the shackles which this dogma imposed, and has been awakened to new and vital achievement, is the most significant outcome of this latest revolution, which has swept through the land like an equinoctial gale and aroused even the most lethargic. To-day academic erudition has yielded paramount place to artistic feeling and good taste, the influence of which has made itself felt even in houses where wealth is unknown, and which, while showing no rigid adherence to past forms, cannot be said to avoid them, but rather to infuse new life into the old traditions through the exercise of creative talent. Then we have architects who, free from stylistic influence, attack the problems of the day with much less constraint, and succeed in tactfully satisfying individual requirements in all essential particulars.

A good example of this is to be found in the country house called "Adolfshütte" which Professor Hugo Eberhardt has built at Dillenburg (pages 160 to 162). The perspective view shows the symmetrical and compact character of this well-planned and attractive residence, occupying a relatively unfavourable site in an old park intersected by a canal, at the foot of a steep declivity. The architect disdained any such drastic solution as would have been involved in clearing a suitable site for the building operations by cutting down trees; in order to spare the arboreal denizens of the park he selected his site close up to the hill-slope, and walled up the canal to the length of the house. Then some old oak trees growing close to the edge had to be left standing, and for this reason the wing containing the domestic offices had to be set right back and made accessible by a small bridge. This quite logical and practical solution made it possible to place the principal apartments on the sunny side facing the park, and to add to the main building two projecting turret-like structures, between which, somewhat recessed, is placed the entrance hall (*Diele*). The broad and sheltering roof, which encompasses all

parts of the house, accentuates the impression of refined comfort, and the unaffected character of the construction is in admirable keeping with the landscape.

The same respect for surrounding nature is discernible in Mr. Siegle's summer-house which the Stuttgart architects, Messrs. Eitel and Steigleder, have set on the summit of a gently sloping hill (pages 163 and 164). They have skilfully utilised the advantages which the site offered so that the natural amenities of landscape and garden should be made as attractive as possible, and that all the rooms should have abundance of light and air. On the ground floor the chief apartment, which is oval in shape, connects on both sides with two ante-rooms, both circular, between which a large terrace, protected from the wind, is placed, while in the upper story, which is terminated by a shallow cupola, a broad balcony extends all round the room, likewise oval in shape, and projects over the forecourt on to the highest point of the site. An air of distinction and elegance pervades this graceful structure, which in its classic simplicity and absence of ornament reminds one of some of the country mansions which princes built for themselves in the eighteenth century. Inside, the white panelled walls and light, comfortable furniture, in conjunction with the flowered upholstery and curtains, give to the rooms an aspect at once cheerful and agreeable.

Peculiar conditions as to site also led to a characteristic solution in the case of Dr. Riehl's house at Neu-Babelsberg (page 178). Here the tract of land on which the house stands lies on a slope between two roads running north and south with a difference of altitude of about 40 feet. In order to dispose his rooms favourably with regard to the sun, the architect, Ludwig Mies, erected a high terrace wall along the upper part to the full breadth of the house, and set his building at the northern extremity of the site in order to provide space for a sunny rose-garden. On the eastern side he planned a large terrace, and on this side in the well-lighted basement the kitchen and other offices with their own entrance were arranged. This shrewd solution gives to the house the appearance of being, as it were, a product of the soil—of having grown up out of the surrounding landscape; and this congruity between the building and its environment is again strengthened by the simple unpretending style, which is that of the old Brandenburgian rural architecture, and the good proportions of the walls, roof and windows, the way in which the gable fits in between the two small domes being especially ingenious.

No less pleasant is the impression made by the country houses at Göppingen designed by Architect Theodor Hiller (pages 166 to 168) and the houses designed by G. von Mayenburg of Dresden, for the

men employed at the "Marga" mines (pages 176 and 177). Here the same intelligent recognition of the logical and essential is discernible. Such simple, clear and attractive solutions of building problems are what we want in these days—not the ambition to be modern at all costs. In houses likes these one can perceive what fruitful results may ensue to modern domestic architecture when wedded to the traditional methods of building, if the architect does but recognise that his "modern" aims may be realised in satisfying the claims which the requirements of the age impose, by giving greater consideration to the question of materials, and by logical construction.

The same distinctive beauty marks the summer residence built by Professor Anton Huber on the Apenrader Föhrde—an inlet of the Baltic (page 170). The landscape at this part of the coast is flat and austere, and this precluded any picturesque treatment. Hence the elevation has been made quite simple and plain. Being intended only for temporary use during the summer months, the house contains only such living apartments as are indispensable, but the sleeping accommodation is more than ample, a noteworthy feature in this connection being the arrangement of recesses in the upper storey. The experienced architect has understood how to make a virtue of necessity and to utilise to the greatest possible advantage the space at his disposal. The windows are all well placed, and the green shutters against the white stucco combine with the red tiles of the roof to impart a cheerful note to the house.

Of a more representative character are the handsome villas of Architects Lehmann and Wolff, in the Thuringian Forest and at Halle (pages 174 and 175). Like the pleasant little house of Architect Ludwig Bernoully (page 159), and the large house of Messrs. Hoenig and Söldner, the Munich architects (page 169), these villas belong to a new type of country residence now springing up which is free alike from conventionality and eccentric mannerisms, and has for its key-note natural simplicity. This evolution is subject to many local influences, and though, as happens often enough, the new forms which arise, such as the low-pitched roofs, the snug gables, and the windows fitted with small panes, are distorted and made ridiculous through clumsy incompetence or senseless imitation, it is yet to be hoped that, by following the road thus marked out, we shall from the technicalities of house construction arrive at that art of building which in earlier centuries gave to our towns and villages their beauty.

Along with the dwelling-house, a more rational development is taking place in relation to the garden ; the tedious miniature garden is giving way more and more to a form which better accords with its function as a pleasant out-door abode. Here, too, the movement

led to practical results only when professional men with artistic and rational ideas gave their adhesion to it, and relinquished their opposition to the demands for a new and better art of garden design. One of the first and also one of the most successful garden designers to throw off the dogmas of landscape gardening was J. P. Grossmann. His "German garden" at the Arts and Crafts Exhibition at Dresden in 1906 aroused great interest on account of the ingenious way in which it was planned to meet practical requirements, and also through its fine display of flowers, so often lacking in the landscape garden. He has followed the same principles in designing a terrace garden for a country house at Griebstein occupying a site extending along a steep slope, where by the construction of a long wall he has secured a sunny and wind-sheltered position for a flower and fruit garden of homely aspect. His practical experience and feeling for beauty are again exemplified in the coherent distribution of plants in the garden at Dresden planned by Professor Heinrich Tscharmann (pages 182 and 183), and in the fine villa garden which he has laid out for the Duchess of Mecklenburg-Strelitz in conjunction with the architect, G. von Mayenburg (page 183). From such co-operation between housebuilders and garden designers much good is to be anticipated in regard to the further progress of the movement which aims to bring the house and garden into organic and harmonious relation with one another.

It is not so much the brilliant individual achievement which counts as a civilizing factor, but the raising of the average effort to an artistic standard, as expressed in the work of the garden-architects Schnackenberg and Siebold of Hamburg (pages 184 to 186). Their garden schemes are such as they are called upon, in the course of their daily practice as horticulturists, to carry out within restricted limits and in conformity with the particular wishes and fancies of owners; hence they are well fitted to show where we at present stand in our progress towards a new system of gardening.

In interior arrangements also we are gradually approaching a typical form of expression which is essentially more harmonious and more tranquil than would appear from the interiors of the Brussels Exhibition. The dreams of an entirely new style, born of a vigorous fantasy and disdaining any kind of support, have utterly vanished; we cannot get away from the fact that human nature cannot be changed all at once, and that sound craftsmanship and practical utility are more important than artistic individuality, however decisive the influence of artists may have been in bringing about the transformation.

The interiors of Wilhelm Keppler reveal the experienced

designer who, as the result of a thorough training in handicraft, understands his material and its manipulation to perfection. They testify to a strong feeling for the amenities of domestic life, for the comfort of a middle-class household of but modest means. His articles of furniture have the simplest possible form, and, like the bookcase in the living room, which also serves the purpose of a writing desk, or the buffet, which consists of four separate sections easily taken apart, and is none the less quite stable, are well thought out as regards construction, even down to the smallest detail (page 173). At the same time they possess a certain quiet charm, which is even discernible in the flower-table, simple and practical as its form is, and which, joined with a discreet colour treatment (page 171), saves his rooms from that banality of appearance which is so often associated with the "modern" interior.

Alfred Altherr, who designed the room for the president of the Elberfeld Chamber of Commerce, which is shown among our illustrations (page 158), is a teacher at the School of Applied Art in that town. Active in the most diverse industrial spheres, he has exerted a marked influence on Rhenish applied art, with its rooted conservatism. He has found an emulator in Hermann Muenchhausen, who has co-operated with the W. Dittmar's Furniture Factory in the imperial capital, where the bulk of the inhabitants live in flats or tenements. In order to demonstrate how agreeably and comfortably the rooms of these dwellings—constructed for the most part by speculative builders intent only on a good return for their outlay, and usually lacking in taste—could be fitted up, they have for some years past arranged small but select exhibitions in the rooms of Berlin tenements, making a special feature of portable but attractive furniture and its arrangement in the space available, the careful selection of papers, hangings and carpets, the treatment of the windows, and so forth. Among our illustrations is shown a really cosy bedroom, and a comfortable sofa-recess in a sitting-room, in which the beautiful grain of the birch wood produces a telling effect (page 179).

In houses owned by the occupants greater congruity and solidity are, of course, attainable by means of permanent fixtures and panelling. Such is the case with the dining-room which Ernst Friedmann has so cleverly and tastefully equipped (page 165). The sideboard fitments at the narrow end of the oval-shaped room and the glass cabinets flanking them impart a certain rhythm and order to the apartment and make it appear more roomy than it really is. The bedroom fitted up by the Hofmöbelfabrik Ludwig Alter at Darmstadt (page 157) from a design of their own is admirable in its proportions, while a feeling of warmth and tranquillity is imparted

by the dark brown panelling, which extends to the cupboards and the recesses containing the wash-stand. In all these rooms we see evidence that the progress has been towards a more restful, substantial, and practical mode.

The sculptor Rudolf Bosselt, who was one of the "Darmstadt Septet" summoned by the Grand Duke of Hesse to organise the colony of artists he had started, is mostly known only as a "Kleinplastiker" or creator of small figures, and as the author of numerous excellent plaquettes, medals, and bronzes. His colossal bronze figure at the entrance to the Ernst-Ludwig House at Darmstadt, however, shows him in another field—that of architectural sculpture, a much neglected branch of art to which he has more and more been drawn, and in which his abundant skill is attested by the works now illustrated (page 204). Of a different character are the two reliefs by the brothers Ohly, of Frankfort-on-Main, and the Munich sculptor Julius Seidler (page 206). In the *Harvest* relief, designed for the decoration of a school-house, the figures are also treated in a monumental style, yet seem instinct with vitality. More naturalistic in conception and elaboration is the relief which Seidler has executed for the country residence of Gabriel von Seidl, the eminent architect of the Bavarian National Museum, whose friends and admirers commissioned the relief for presentation to him on his sixtieth birthday.

Now that the manufacture of porcelain is again in a flourishing condition a new field of activity is opened up, and one in which, more perhaps than in any other branch of applied art, complete familiarity with the nature of the material and the possibilities and limits of its manipulation is required. The Royal Porcelain Manufactory at Meissen (pages 202 and 203) has long been in the habit of taking young men who have shown a talent for sculpture and giving them a thorough training in all the details of the designing and making of porcelain. This establishment, the birthplace of European porcelain, has always made a point of good material, artistic form, and finished painting; and since it commands a wide range of fire-proof colours such as few other manufactories can boast, and can rely on a staff of able artists, among whom Otto Pilz should be especially named, it has an immediate advantage over the private factories which have more recently been founded for the production of porcelain figures of artistic worth. The Gebrüder Heubach Company at Lichte in Thuringia have led the way here, with a fine series of animal figures designed by the Berlin sculptor, Paul Zeiller (page 201), which attracted much attention at the Brussels Exhibition and won a gold medal. It should be noted as a significant symptom in the evolution of our arts and crafts, that private concerns now hold

aloof from the production of those tawdry "fancy" articles which have brought German porcelain manufacture into disrepute, and are bent on achieving results which have hitherto given State factories the monopoly in international trade.

Another typical example of the co-operation of art and industry was provided at the recent Brussels Exhibition in the room containing the silver ware productions of Messrs. Peter Bruckmann and Sons, of Heilbronn. For a century past this great undertaking has participated in every phase of the evolution of German applied art, and all along has been closely associated with the best artists of the country. Its present head, Hofrat Peter Bruckmann, who at this moment is First President of the Deutscher Werkbund, sets great value upon this tradition, and the international display at Brussels gave him a unique opportunity for commissioning a series of new designs for modern silver articles from various artists, such as Professor Behrens, Professor Haustein, Karl Wahl, Karl Stocks, and Franz Böres. These works, of which some of the best examples are here illustrated (pages 189 to 191), were, almost without exception, a complete success.

In contrast to the productions of the Bruckmann workshops, which are executed from designs drawn on paper by artists, the cups and other ornamental articles of Professor Ernst Riegel are thought out, as it were, in the material, design and execution being here by the same hand. Professor Riegel is himself a goldsmith, and is fully alive to the manifold possibilities which the working up of the precious metals offers, and he also knows how to utilise harmonies of colour and form to the best advantage. In addition to the employment of coloured stones, pearls, and gold filigree, he sometimes resorts to technical processes which are now almost forgotten, such as niello, in order to achieve whatever decorative effect he has in view. The silver cup (page 193), with its eight large amber stones, its luminous sapphires, and the shimmering gold threads of the filigree work, is a characteristic illustration of the way in which the various ornamental factors are made subservient to his intentions.

Eugen Ehrenböck, whose designs also are carried out in his own workshops, is another artist who delights in employing colour effects to relieve dark surfaces of copper or bronze. Thus the copper frame and stand of his mirror are decorated with bright blue enamel, while for the copper bowl he has employed green enamel and sparkling stones, which, in conjunction with the silver figures and the white metal handles and bands produce a pleasing colour effect (page 194). Richard L. F. Schulz, in his bronze lamps (page 195), is content with scrupulously careful technical elaboration, and the

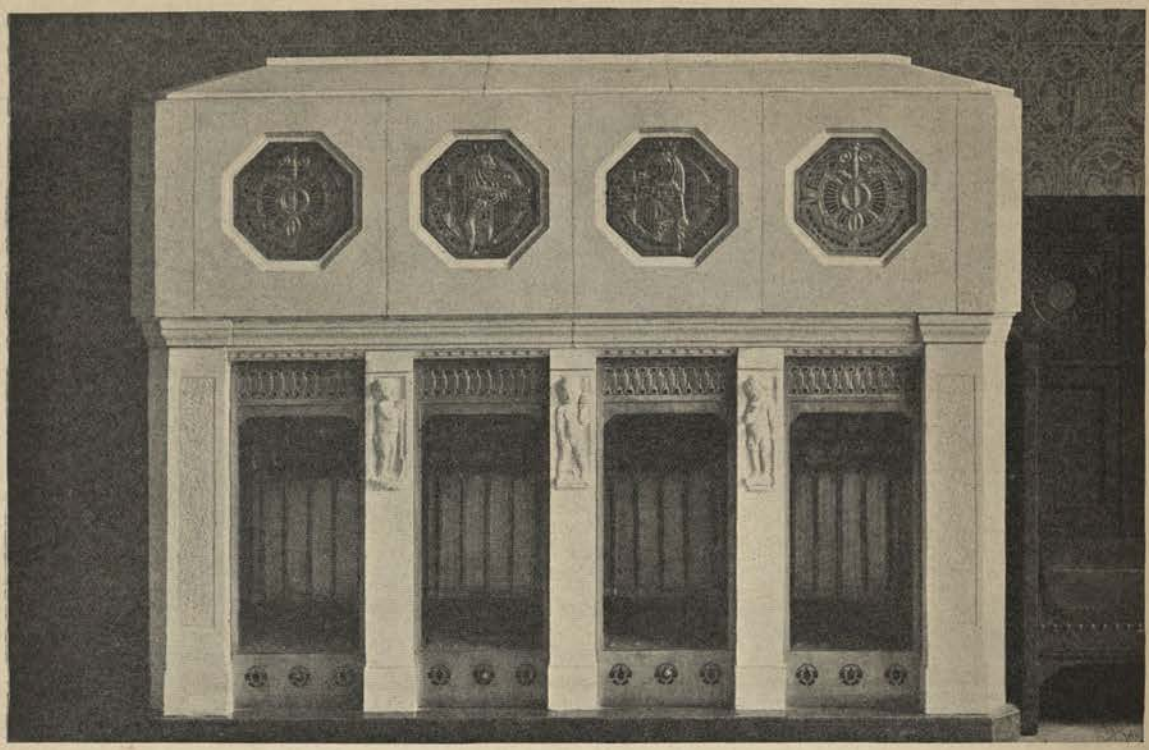
colour given by the violet and green silk shades, one of which is decorated with pearl blisters.

The excellent ceramic work of Frau Elisabeth Schmidt-Pecht was referred to on a former occasion, and a comparison of her recent productions (pages 198 and 199) with those illustrated in the volume for 1909 will show how much her skill has developed in the meantime, and also that her style of ornamentation has changed. Her pottery is among the best that is now being made in Germany, and commends itself to many purchasers with artistic tastes, a commendation which is also merited by the stoneware utensils of Chr. Neureuther (page 200), whose efforts to raise the wholesale manufacture of these articles of common use to a more artistic level have been warmly supported by the directors of the Waechtersbacher Steingutfabrik. A special department for his productions was set up in this extensive concern, and the great success achieved proves once more that it only needs the right man in the right place to satisfy the need for tasteful articles at low prices. This requirement has long been fulfilled in the wicker industry, and as a result this class of work, after having become practically defunct as a branch of applied art, has undergone a surprising development. How excellent is some of the work now being turned out may be seen from the recent productions of Messrs. Derichs and Sauerteig (page 187) and the equally attractive and practical articles of Margarete Pfaff (page 188).

A little masterpiece of modern book-binding is the cover containing the jubilee address presented by the Leipzig University to the Berlin University (page 207). The blossom-laden vine encircling the emblems of the four faculties is a pleasant contrast to the knights and knaves and heraldic blazonry which one is accustomed to find on bindings of this kind. Designed by Professor Hugo Steiner, it has been executed by Carl Sonntag in a dark grey-blue calf with coloured charges and rich gold tooling.

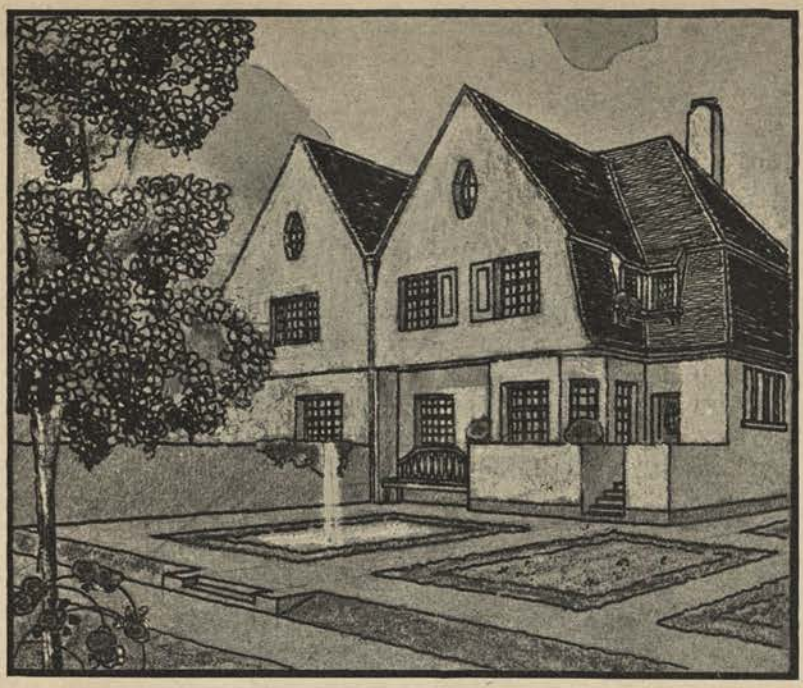
Before concluding, reference must be made to the stained glass of Gustav van Treeck (page 205) and Willingstorfer (page 204), and to the gas stoves and heating-stove mantels of Hans Lincke (page 196). The design of Otto Lietz's embroidery (page 208) points to a fertile and inventive imagination, and the carpets of the Vereinigte Smyrna-Teppich-Fabriken (page 209) refute the dogma which was preached with so much zeal a little while back, that rose-garlands and other floral devices on floor carpets denote lack of taste and crudeness of sentiment.

BEDROOM DESIGNED AND EXECUTED BY LUDWIG ALTER HOF-MÖBELFABRIK, DARMSTADT

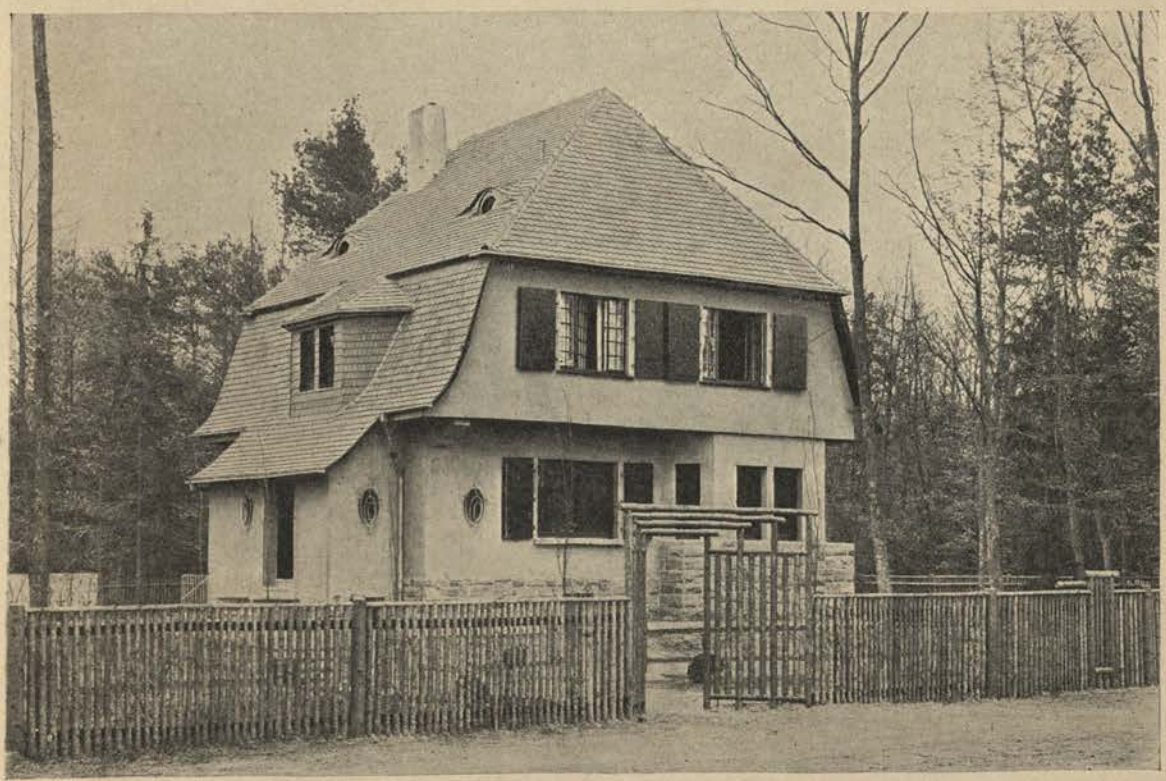


HEATING STOVE — DESIGNED BY ALFRED ALTHERR, ARCHITECT

PRESIDENT'S ROOM AT THE CHAMBER OF COMMERCE, ELBERFELD — DESIGNED BY ALFRED ALTHERR, ARCHITECT

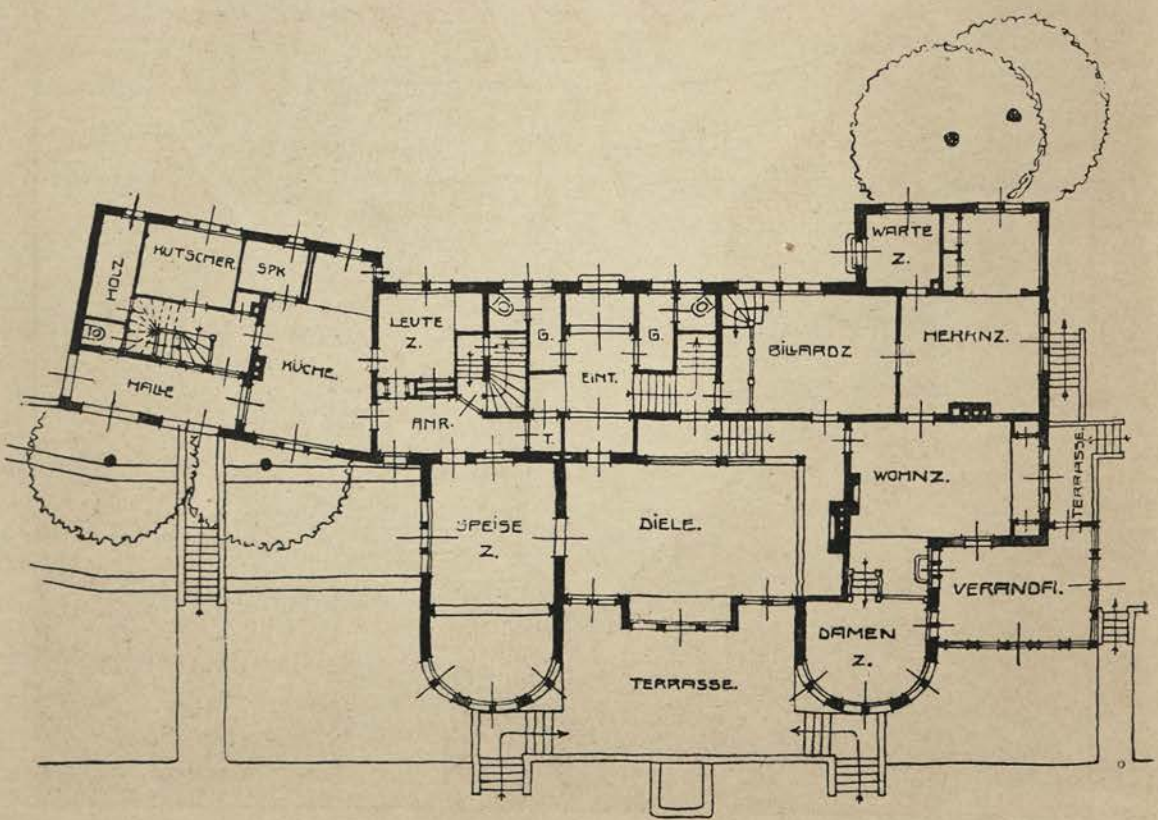


DESIGN FOR A PAIR OF COTTAGES
BY LUDWIG BERNOULLY, B.D.A.
ARCHITECT



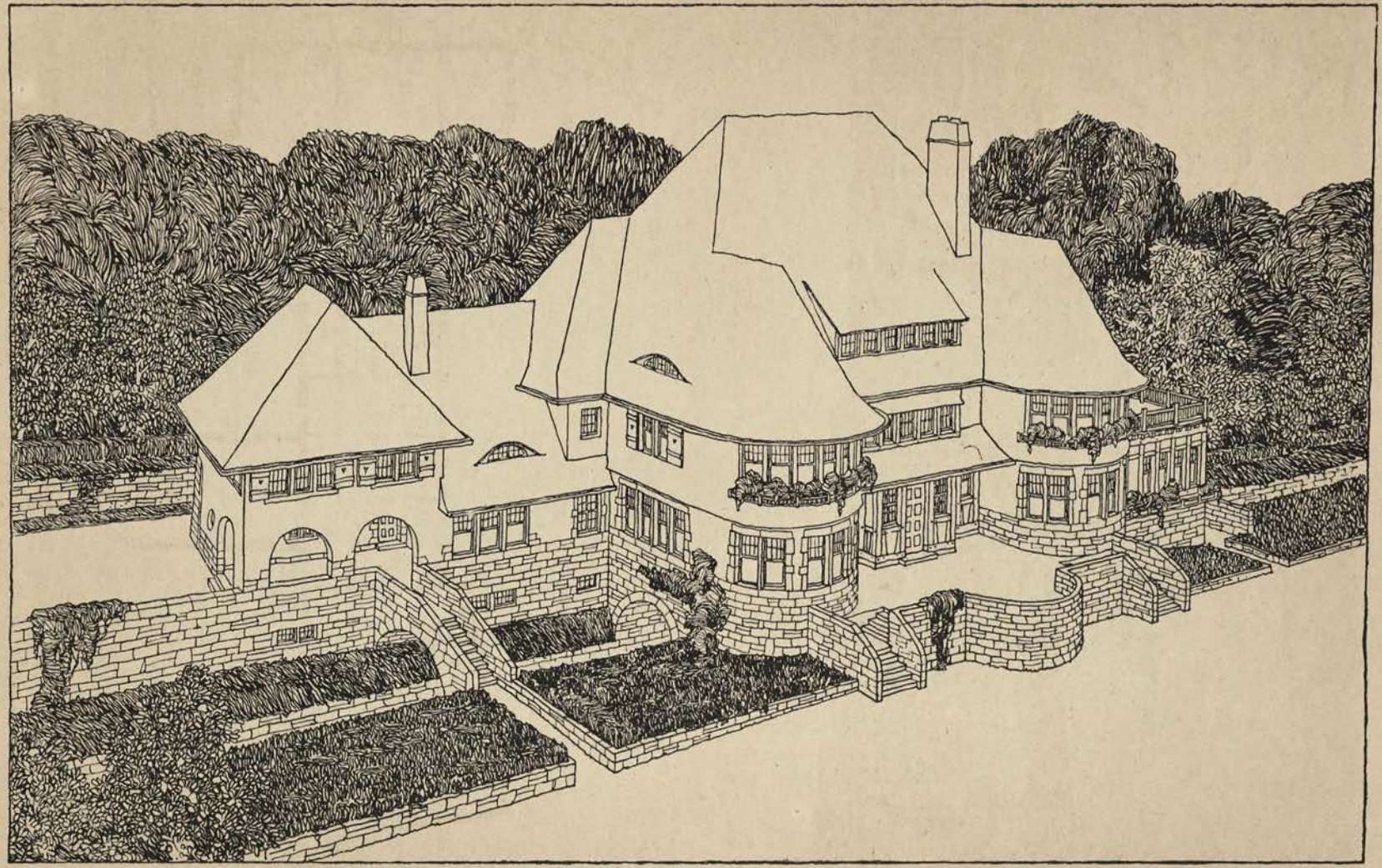
HOUSE IN THE TAUNUS

LUDWIG BERNOULLY, B.D.A., ARCHITECT

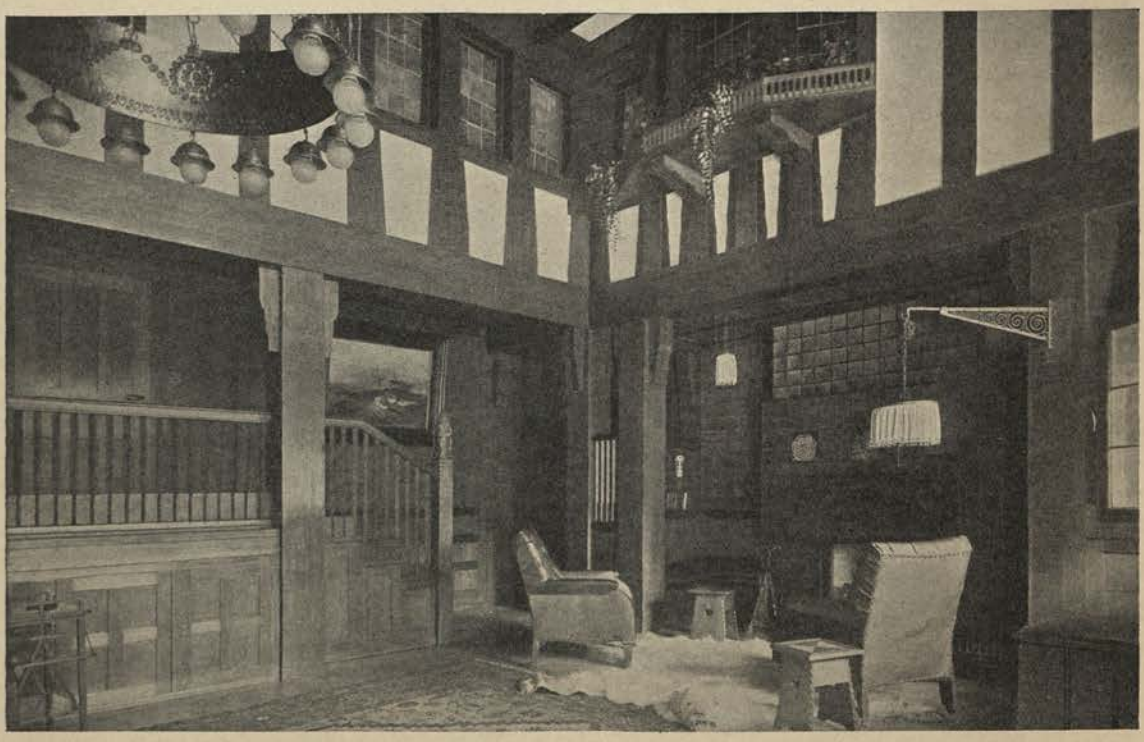


HOUSE AT DILLENBURG

PROF. HUGO EBERHARDT, B.D.A., ARCHITECT



DESIGN FOR A HOUSE AT DILLENBURG. PROF. HUGO EBERHARDT, B.D.A., ARCHITECT



HOUSE AT HEILBRONN AND ENTRANCE HALL
OF HOUSE AT DILLENBURG (PAGES 160–1)
PROF. HUGO EBERHARDT, B.D.A., ARCHITECT

SUMMER-HOUSE AT STUTTGART
EITEL AND STEIGLEDER, ARCHITECTS

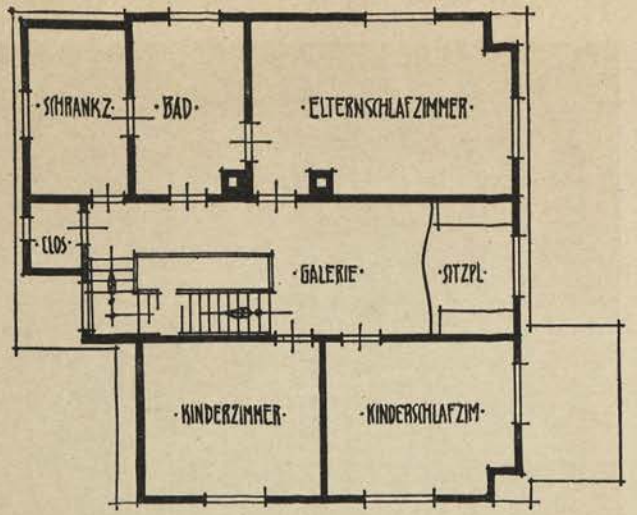
LIVING-ROOM AND DRAWING-ROOM OF HOUSE AT STUTTGART (PAGE 163)

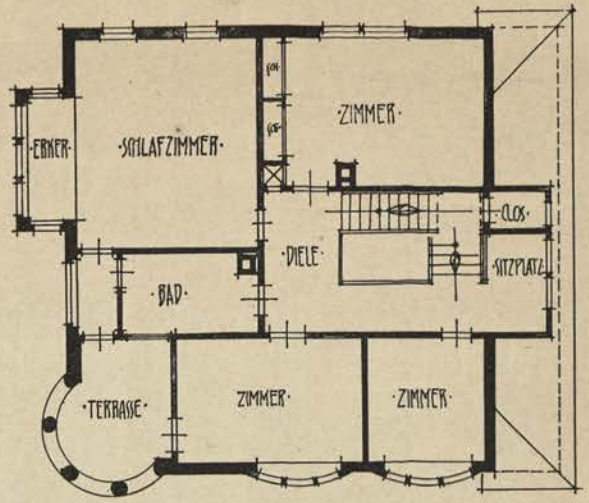
DESIGNED BY EITEL AND STEIGLEDER, ARCHITECTS

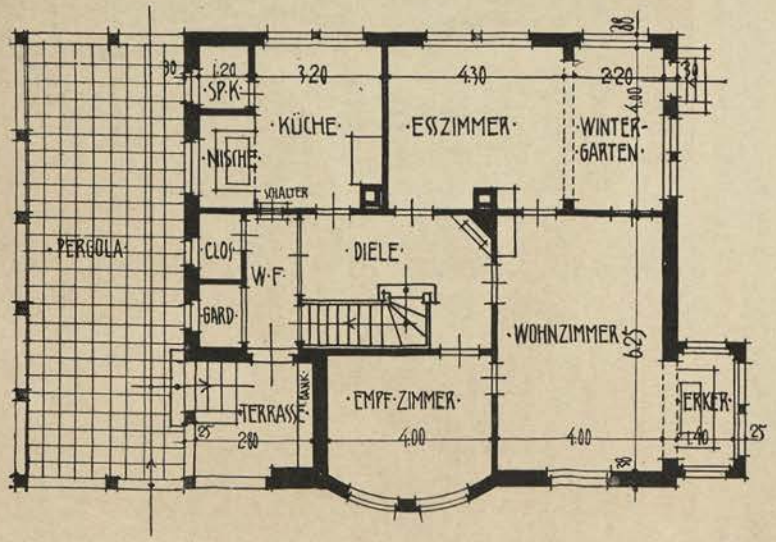
LIBRARY AND END
OF A DINING-ROOM

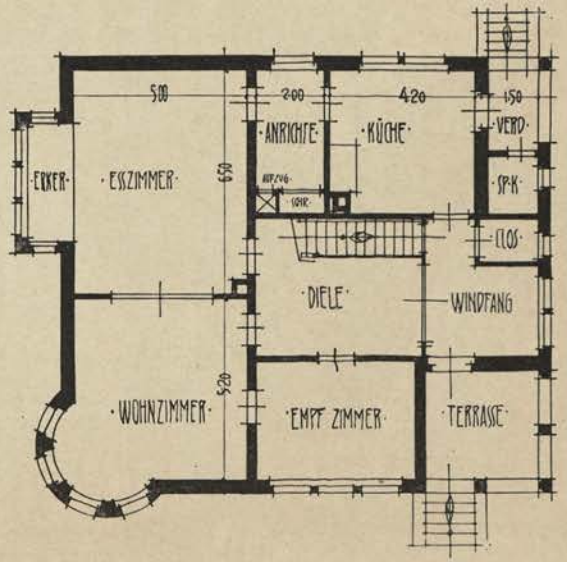
DESIGNED BY ERNST FRIEDMANN, ARCHITECT, EXECUTED
BY THE HOHENZOLLERN KUNSTGEWERBEHAUS, BERLIN

HOUSES AT GOEPPINGEN. THEODOR HILLER, ARCHITECT

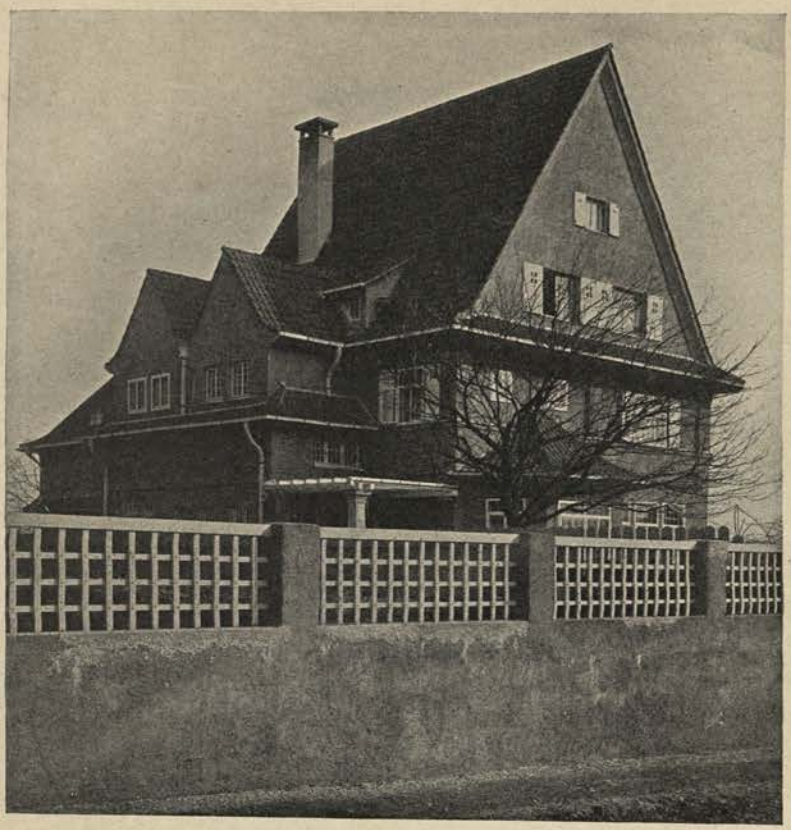


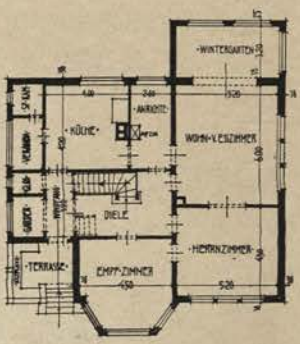


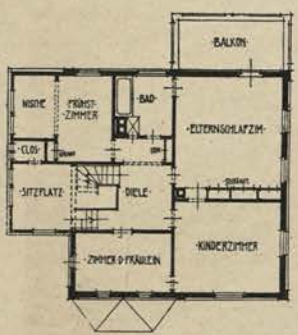




PLANS OF HOUSES AT GOEPPINGEN (PAGE 166). THEODOR HILLER, ARCHITECT

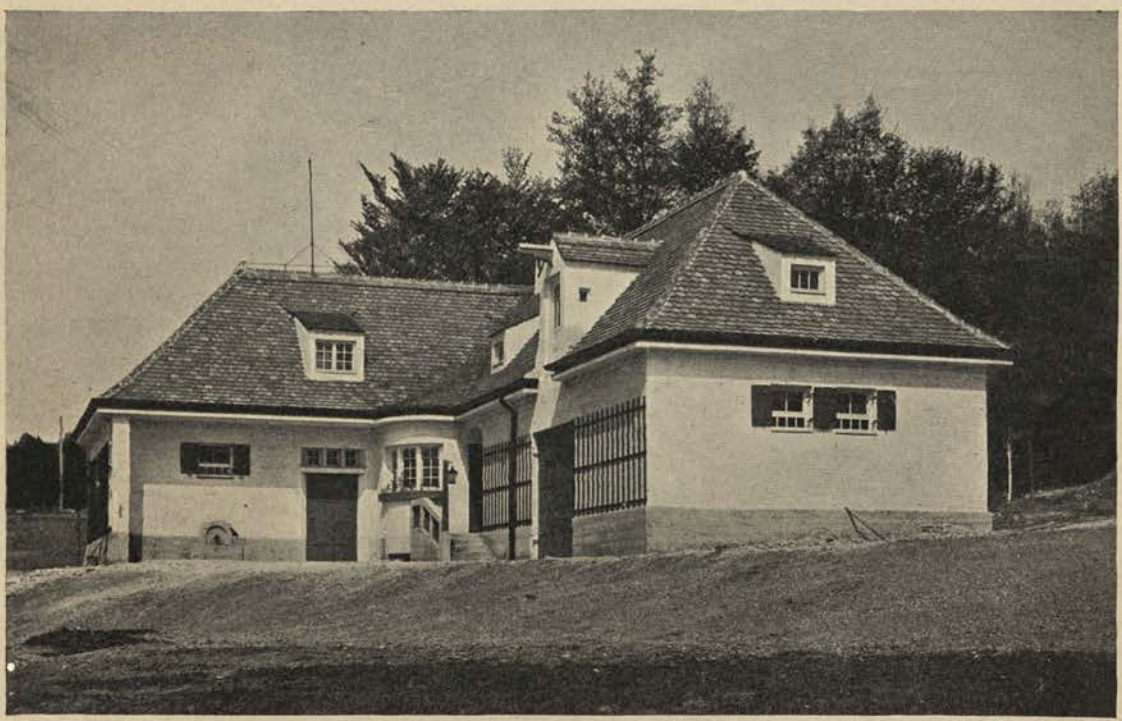




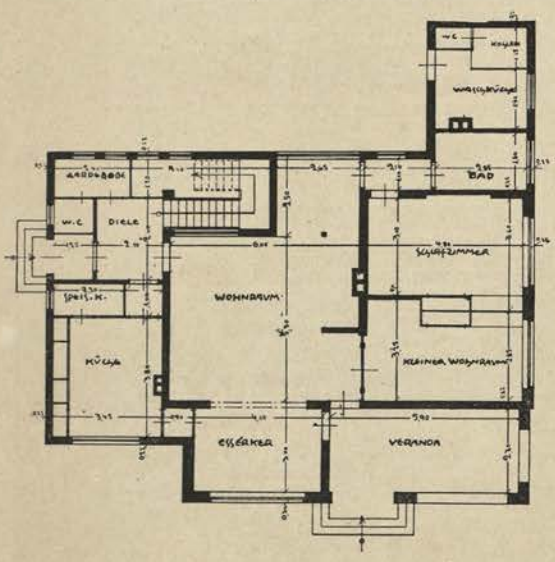


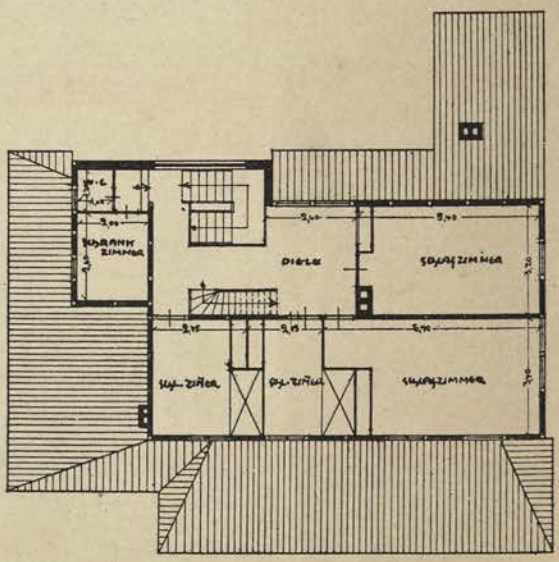
HOUSE AT GOEPPINGEN
ENTRANCE FRONT AND CORNER OF THE MORNING-ROOM. THEODOR HILLER, ARCHITECT

HOUSE NEAR MUNICH — HOENIG AND SOELDNER, B.D.A., ARCHITECTS



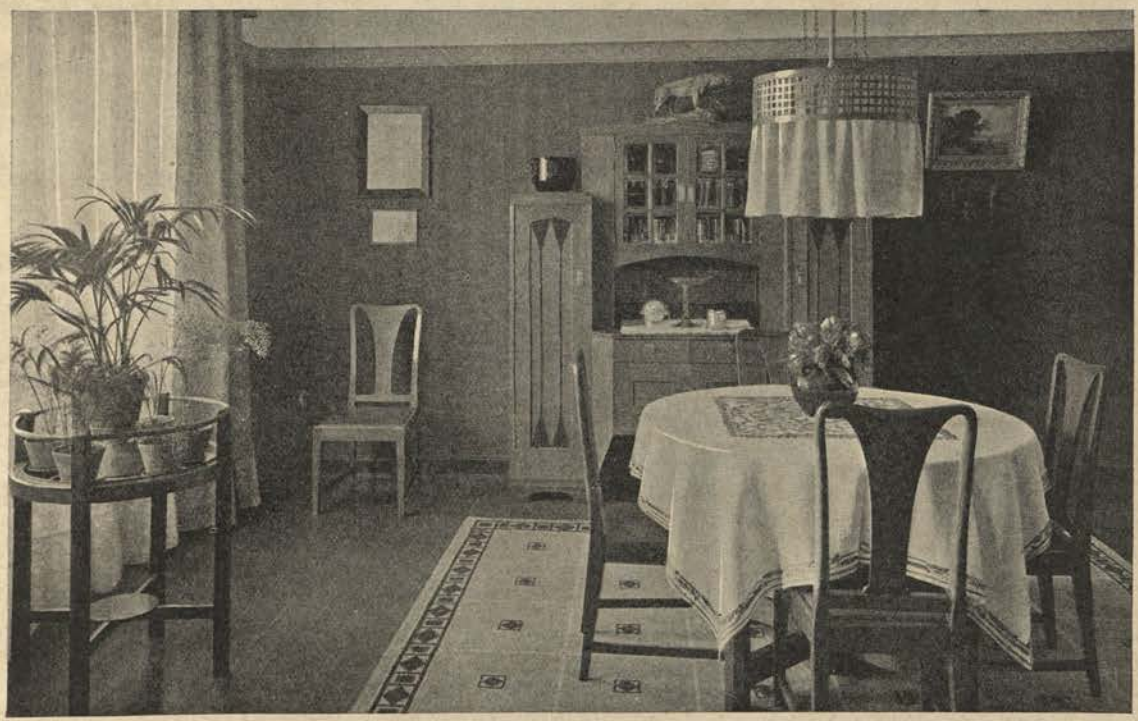
HOUSE NEAR MUNICH—THE SERVANTS' QUARTERS — HOENIG AND SOLDNER, B.D.A , ARCHITECTS



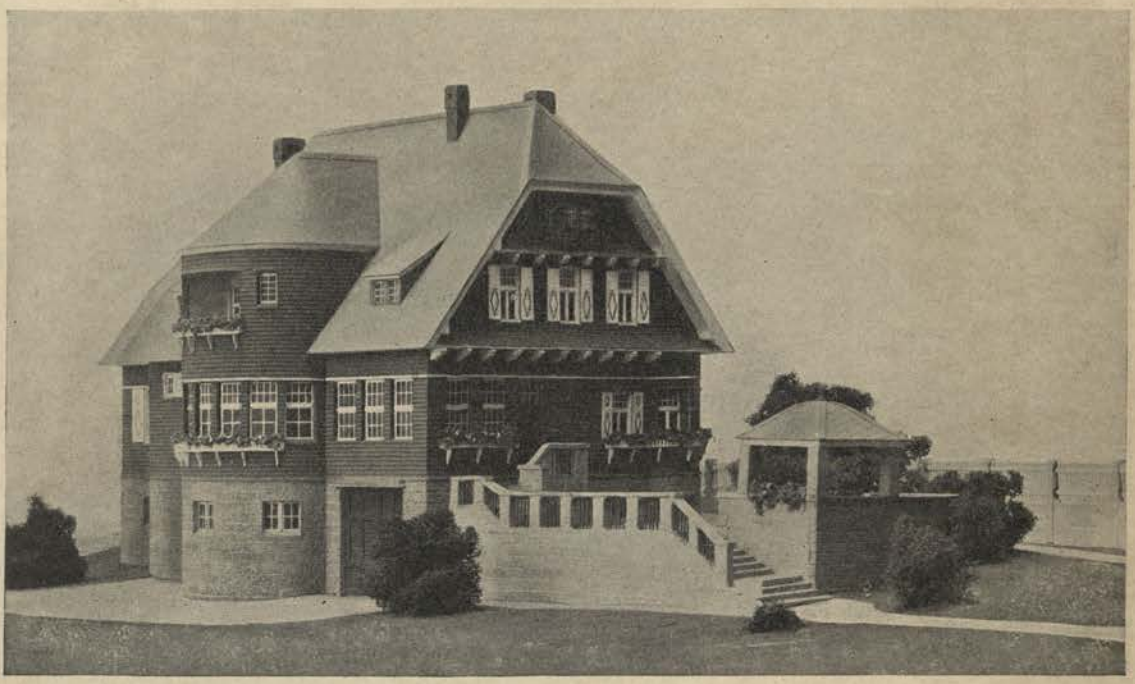


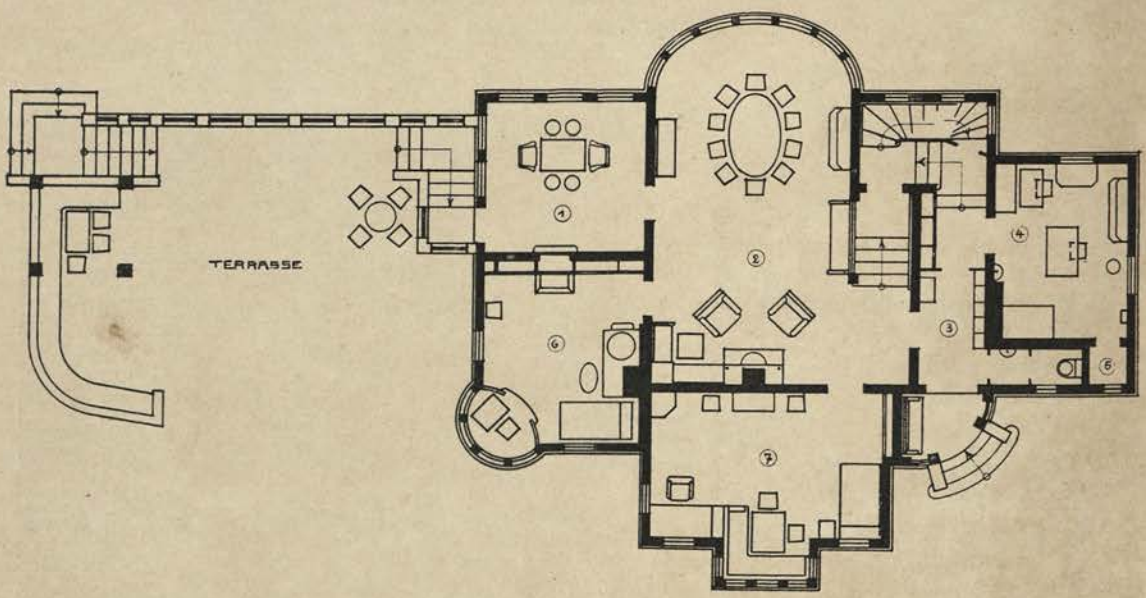
HOUSE AT APENRADE. PROF. ANTON HUBER, ARCHITECT

BEDROOM DESIGNED BY WILHELM KEPPLER.

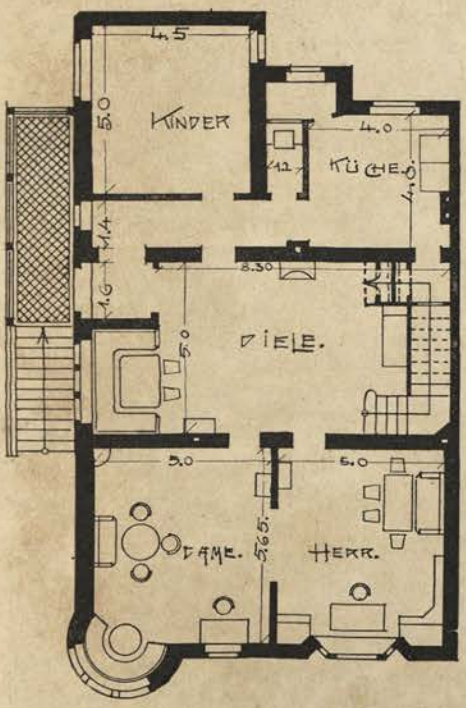


LIVING - ROOMS DESIGNED BY
WILHELM KEPPLER, ARCHITECT





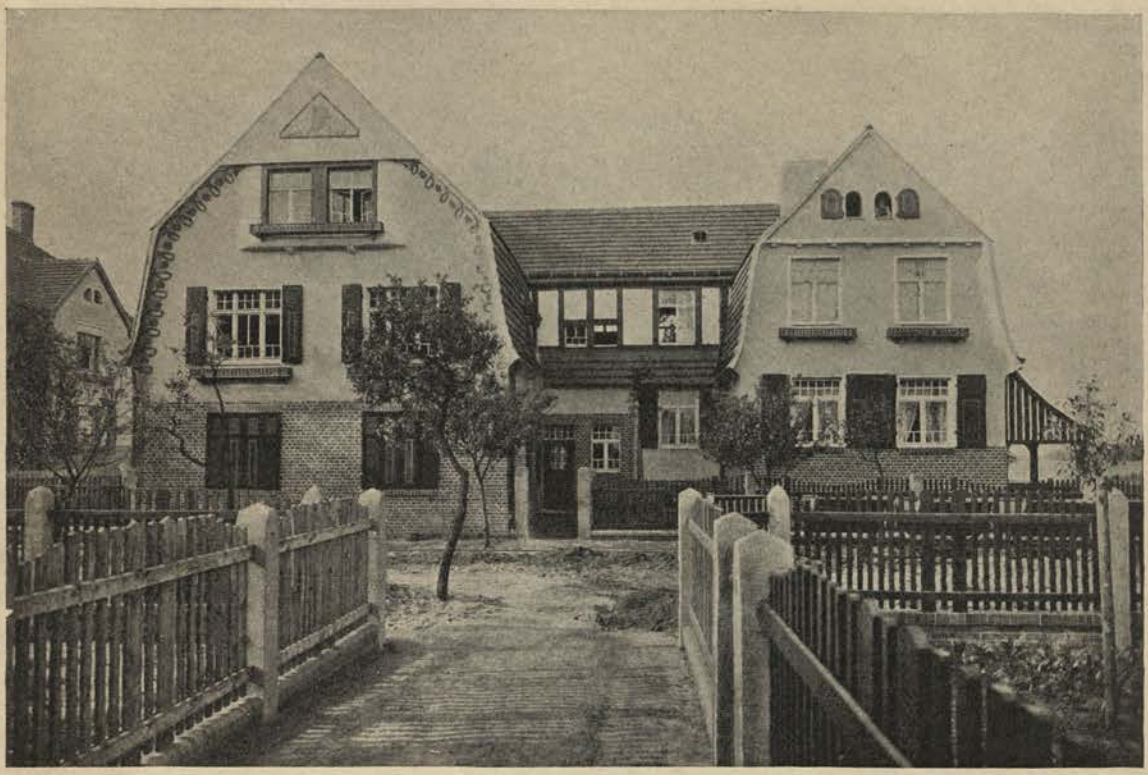
MODEL OF A HOUSE IN THE THURINGIAN FOREST. TH. LEHMANN AND G. WOLFF, ARCHITECTS



HOUSE AT HALLE. TH. LEHMANN AND G. WOLFF, ARCHITECTS

HOUSES IN A WORKMEN'S COLONY
IN THE NIEDERLAUSITZ

G. VON MAYENBURG, ARCHITECT

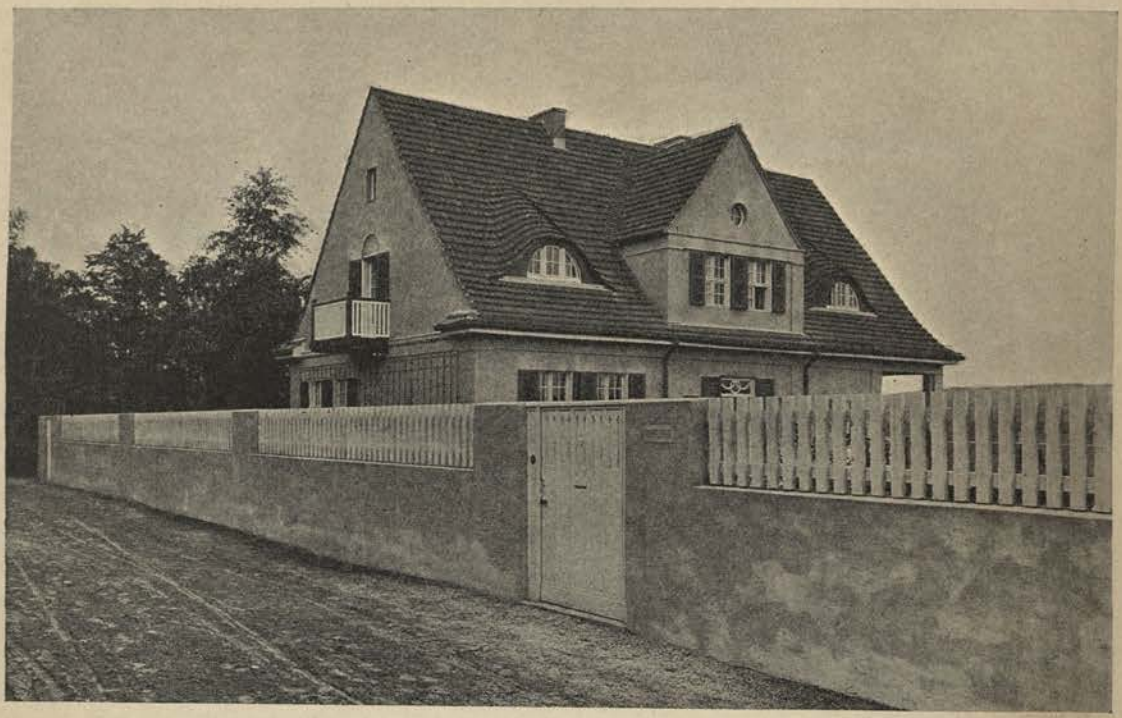


HOUSE FOR SIX FAMILIES IN A WORKMEN'S COLONY IN THE NIEDERLAUSITZ

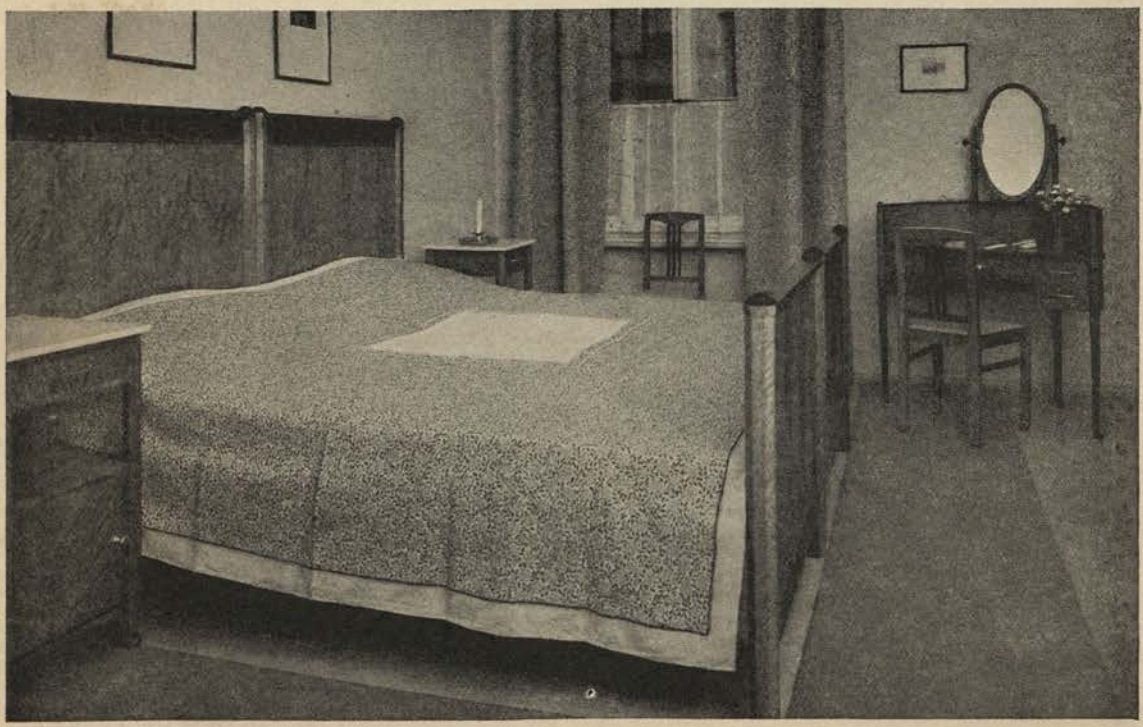
G. VON MAYENBURG, ARCHITECT

HOUSE IN THE NIEDERLAUSITZ FOR THE FOREMAN OF THE "MARGA" MINE

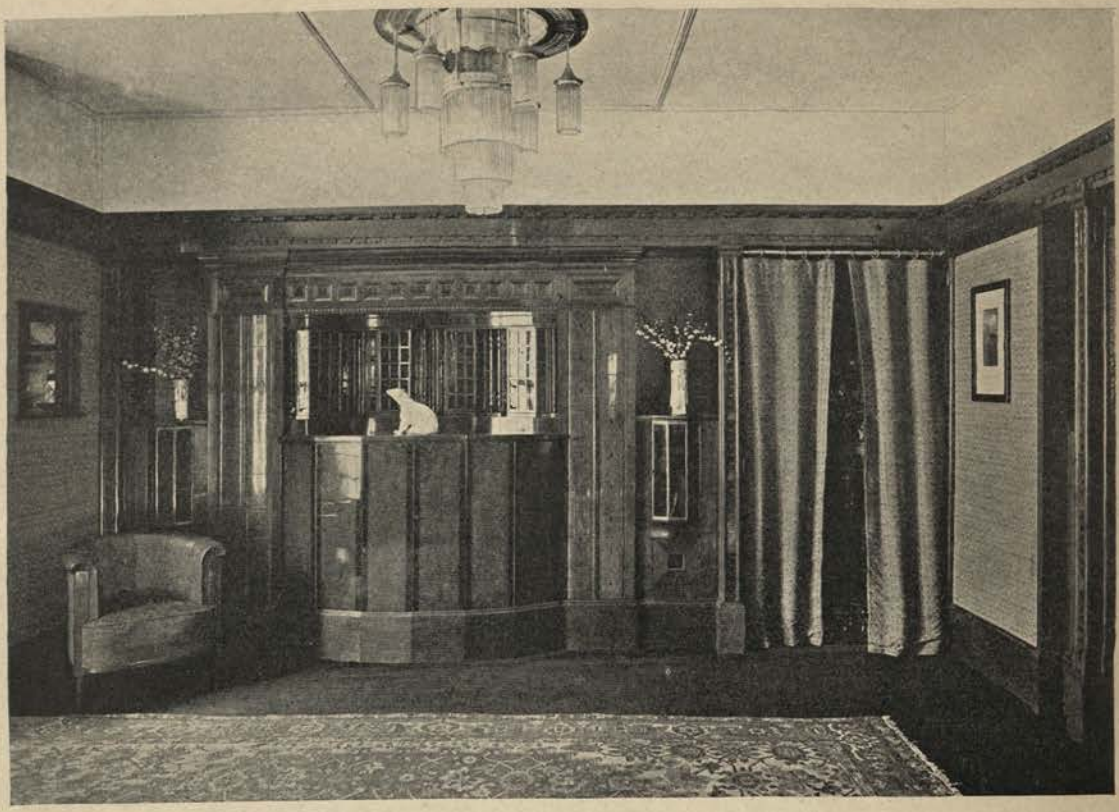
G. VON MAYENBURG, ARCHITECT



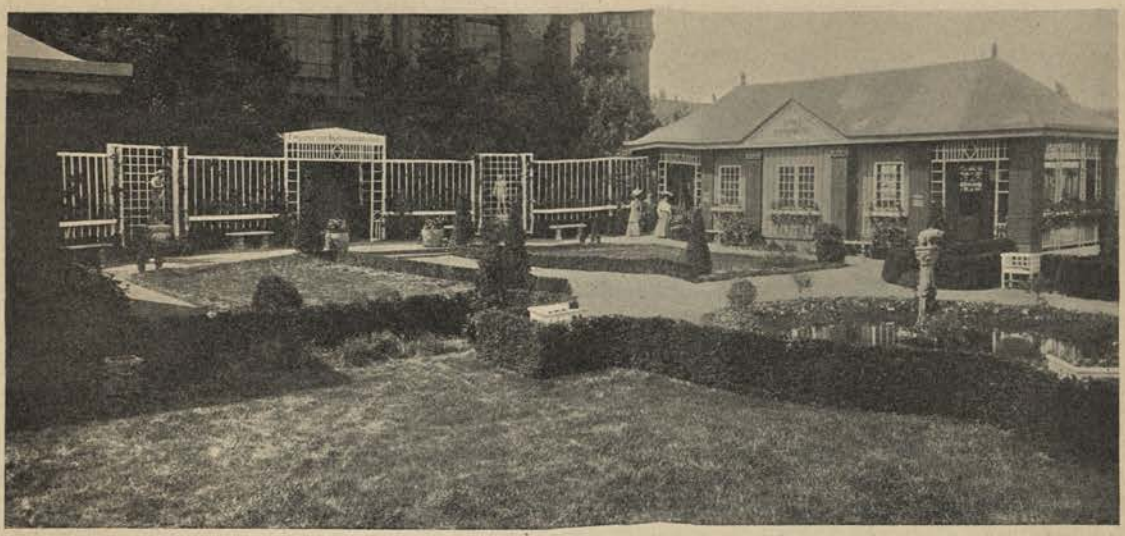
HOUSE AT NEU-BABELSBERG
LUDWIG MIES, ARCHITECT



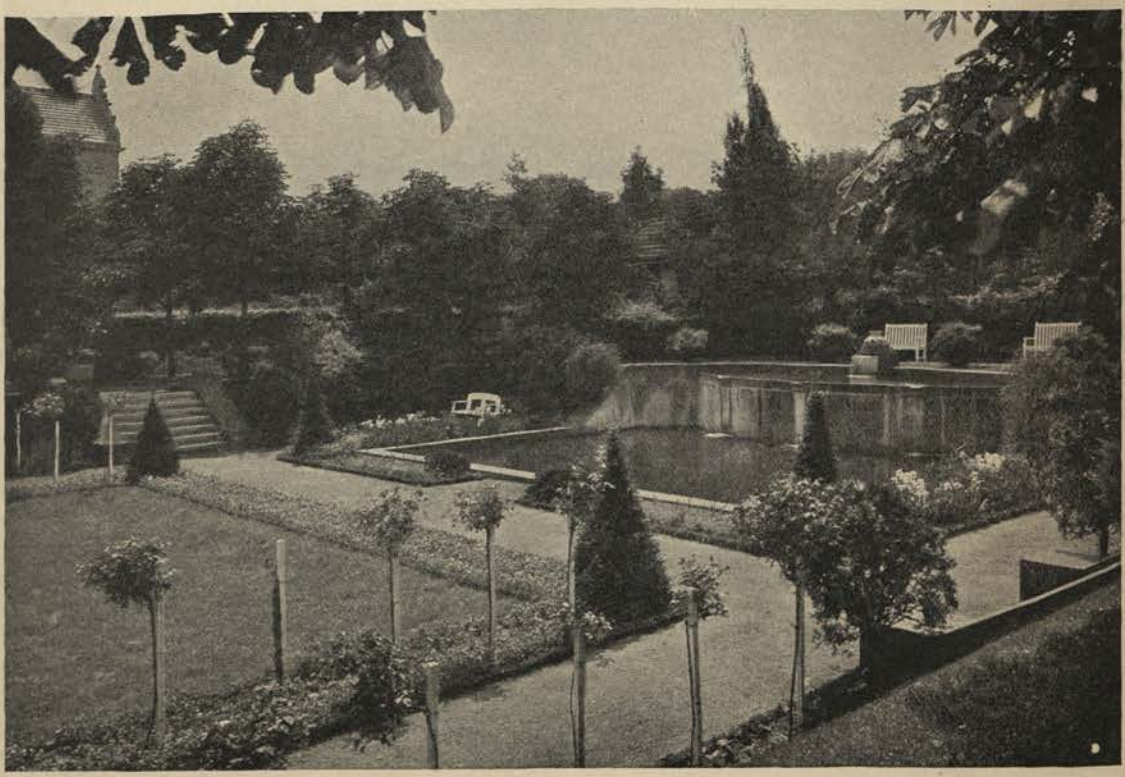
SITTING-ROOM AND BEDROOM DESIGNED BY HERMANN MUENCHHAUSEN, EXECUTED BY W. DITTMAR'S MOBELFABRIK, BERLIN.



DINING-ROOMS DESIGNED BY PROF. FRITZ SCHUMACHER, ARCHITECT
EXECUTED BY LUDWIG ALTER HOFMOBELFABRIK, DARMSTADT

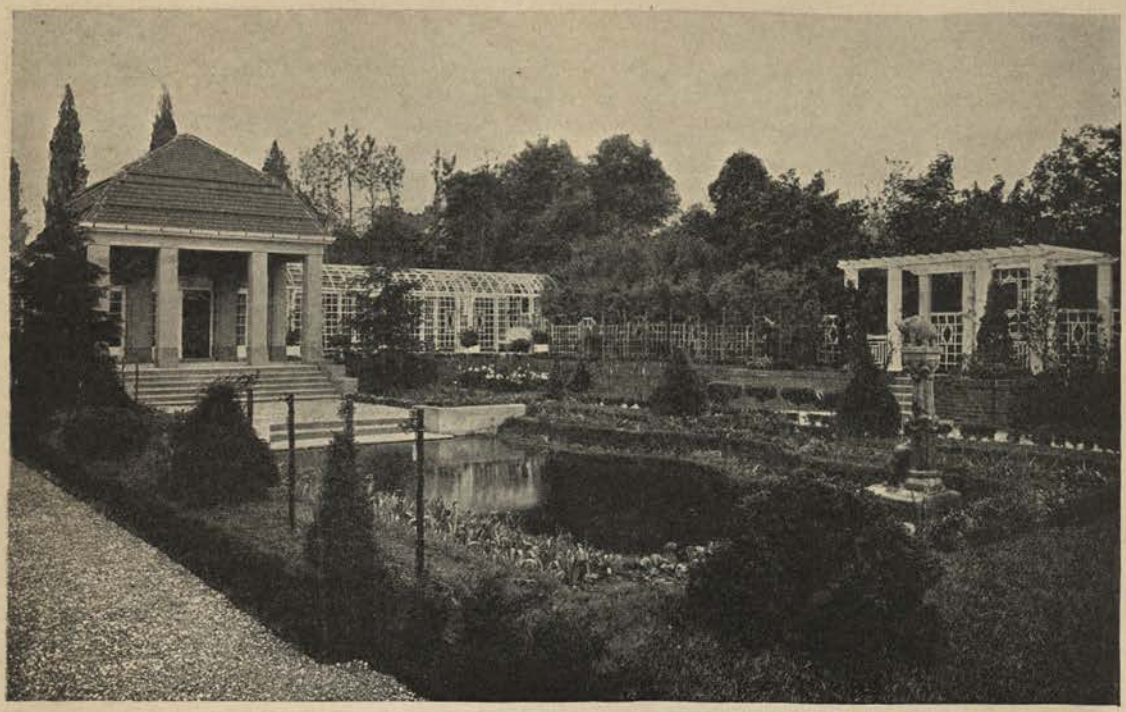


GARDEN AND TERRACE DESIGNED BY
J. P. GROSSMANN, GARDEN-ARCHITECT



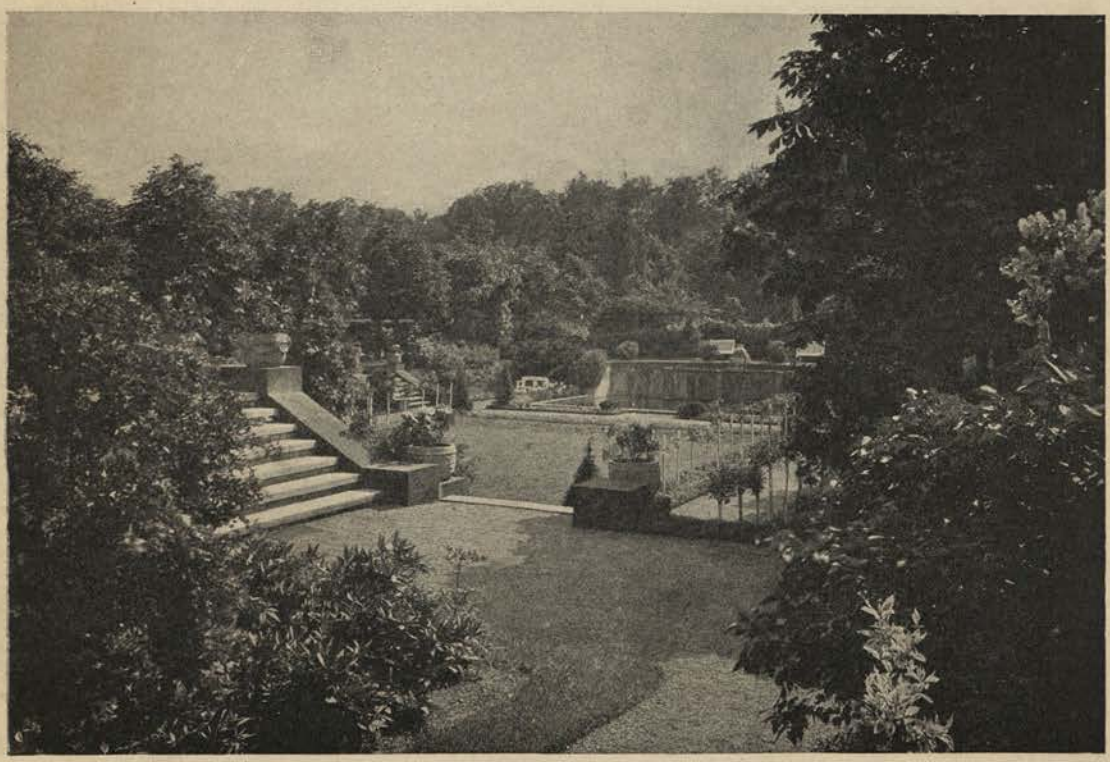
AVENUE OF CHESTNUT TREES AND WATER-GARDEN AT DRESDEN

DESIGNED BY J. P. GROSSMANN, GARDEN-ARCHITECT AND PROF. HEINRICH TSCHARMANN, ARCHITECT



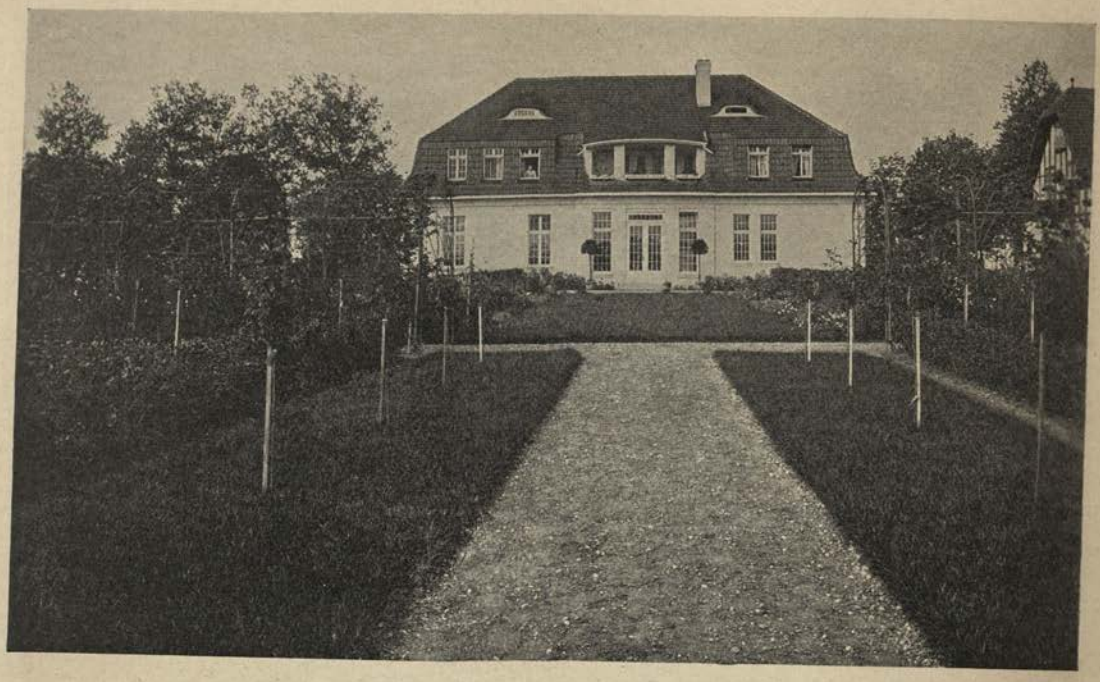
WATER-GARDEN WITH SUMMER-HOUSE AND PERGOLAS

DESIGNED BY G. VON MAYENBURG, ARCHITECT AND J. P. GROSSMANN, GARDEN-ARCHITECT

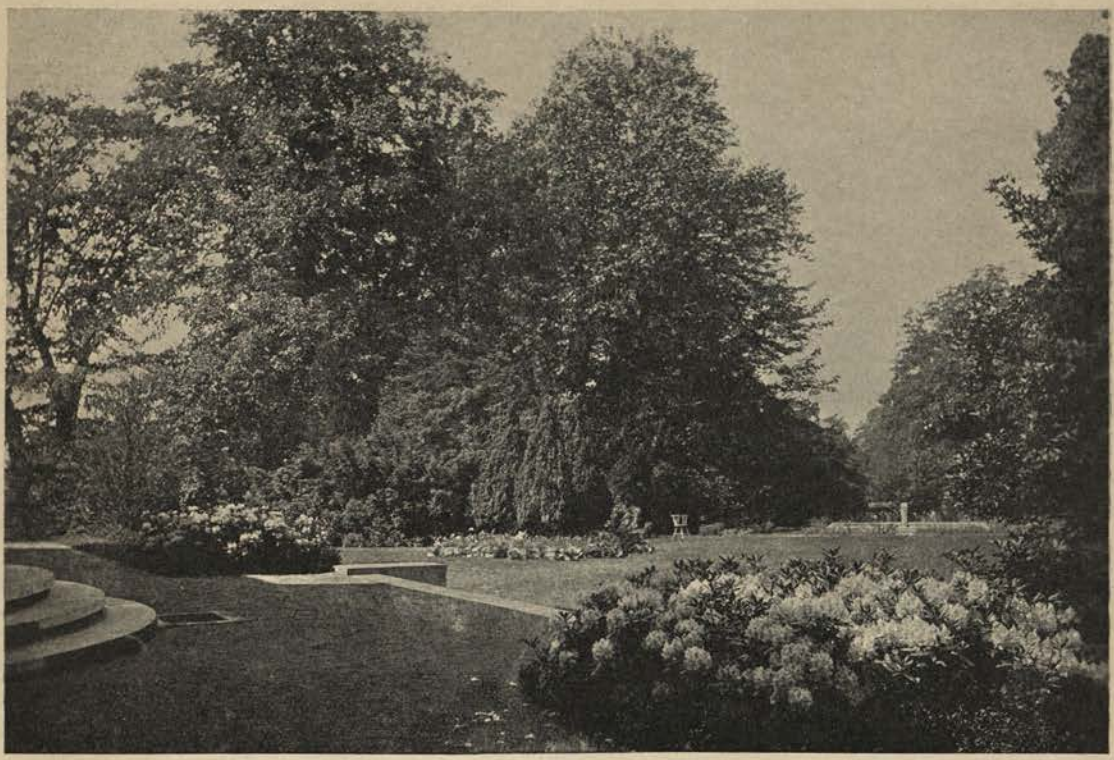


GARDEN AT DRESDEN

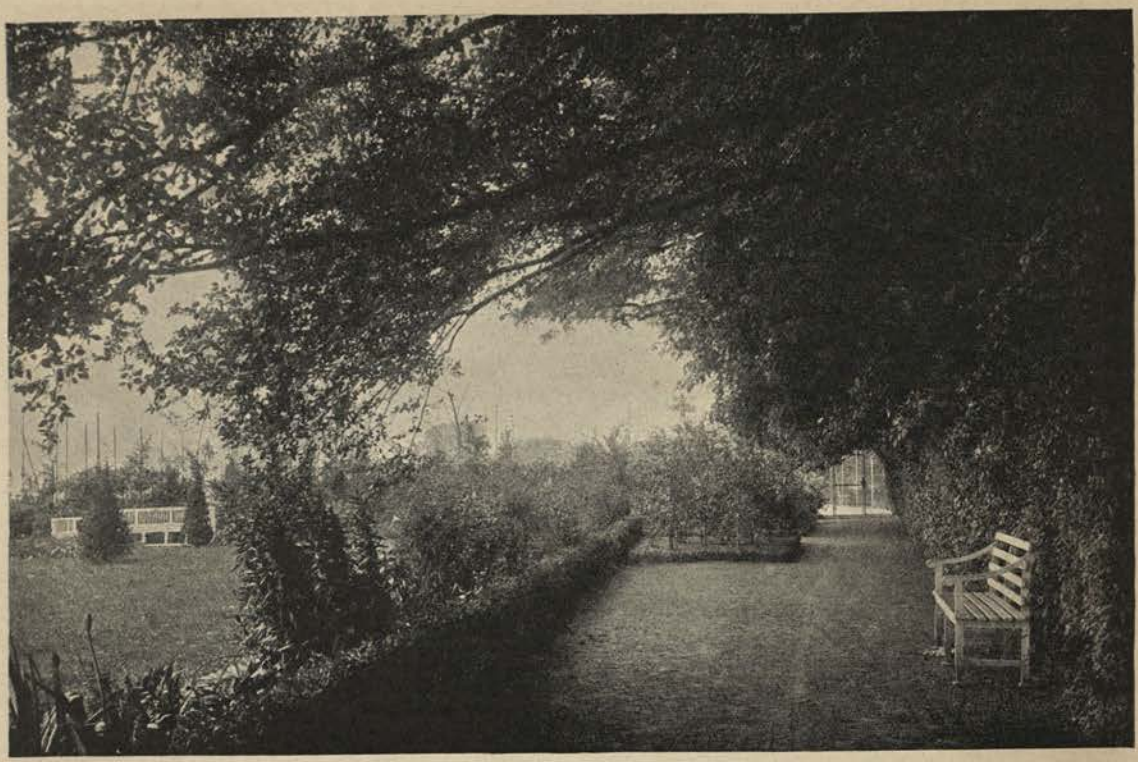
DESIGNED BY J. P. GROSSMAN, GARDEN-ARCHITECT AND PROF. HEINRICH TSCHARMANN, ARCHITECT

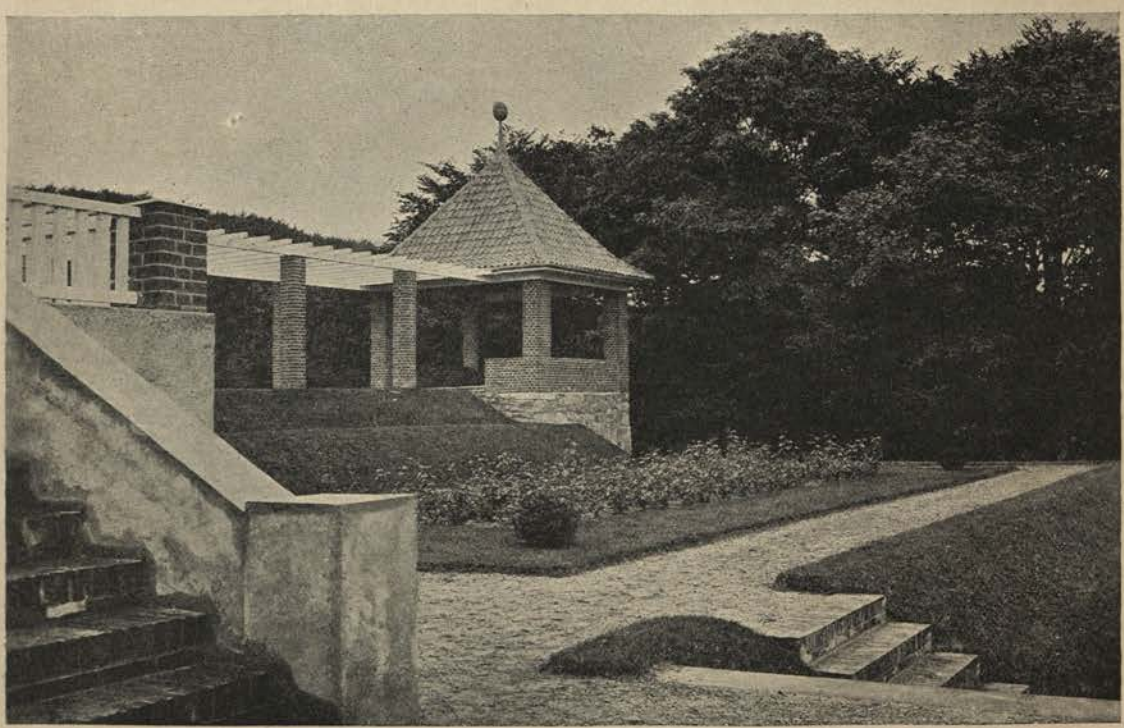


GARDENS DESIGNED BY SCHNACKENBERG AND SIEBOLD, GARDEN-ARCHITECTS

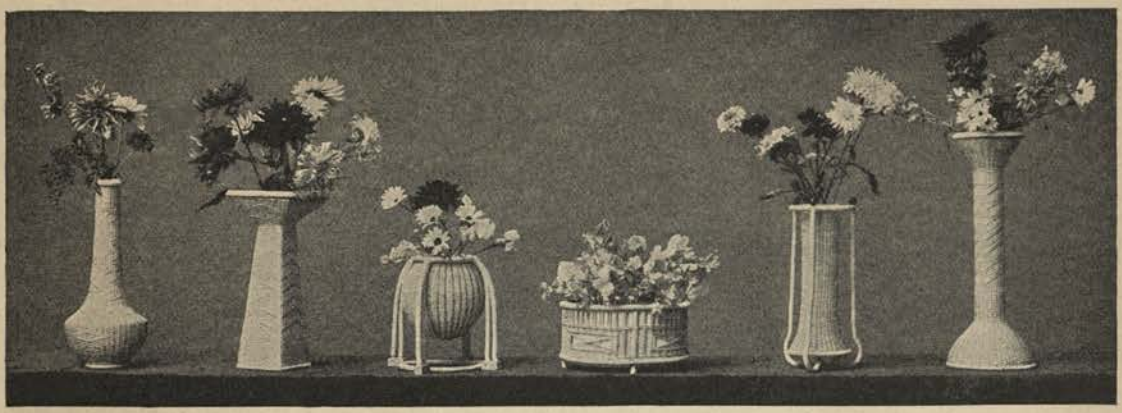


GARDENS DESIGNED BY SCHNACKENBERG AND SIEBOLD, GARDEN-ARCHITECTS

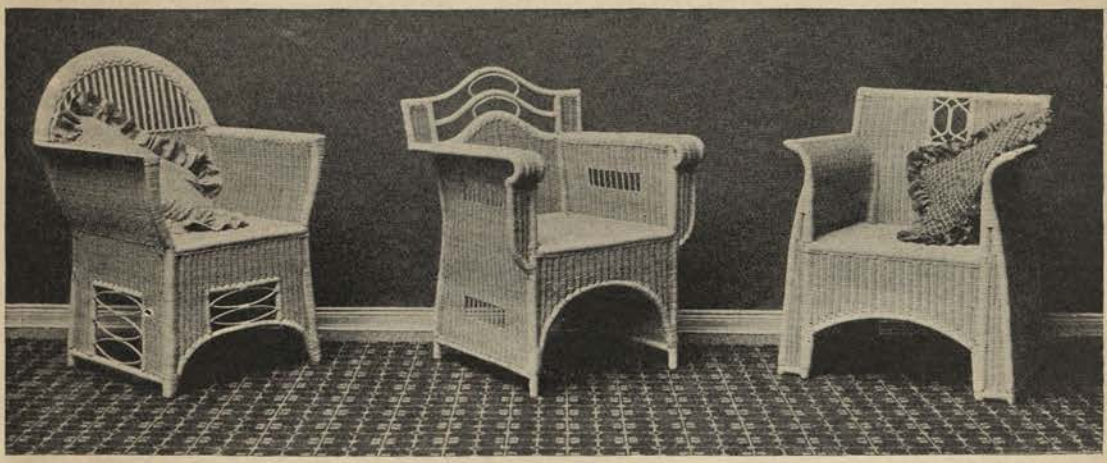




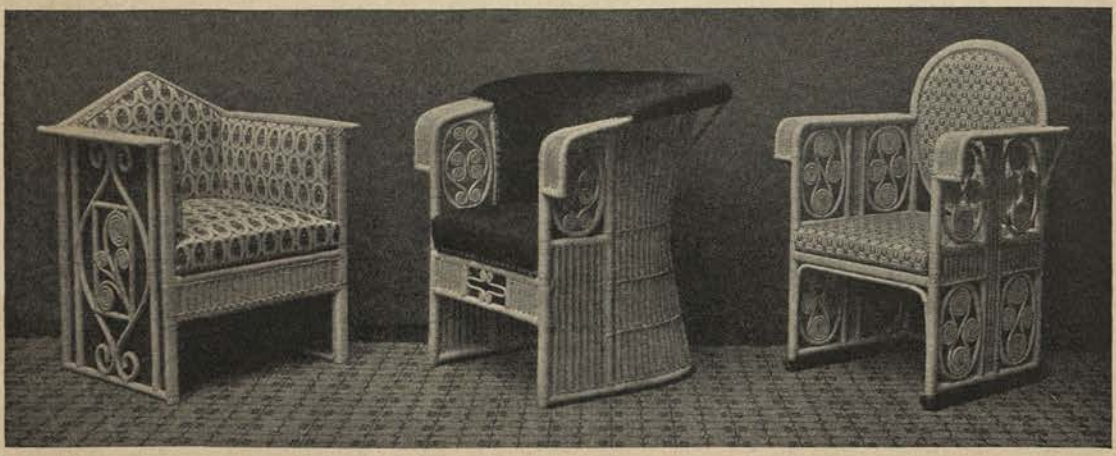
GARDEN AND PERGOLA DESIGNED BY SCHNACKENBERG AND SIEBOLD, GARDEN-ARCHITECTS



DESIGNED BY HANS DRÖSCHER AND WILHELM STEIN

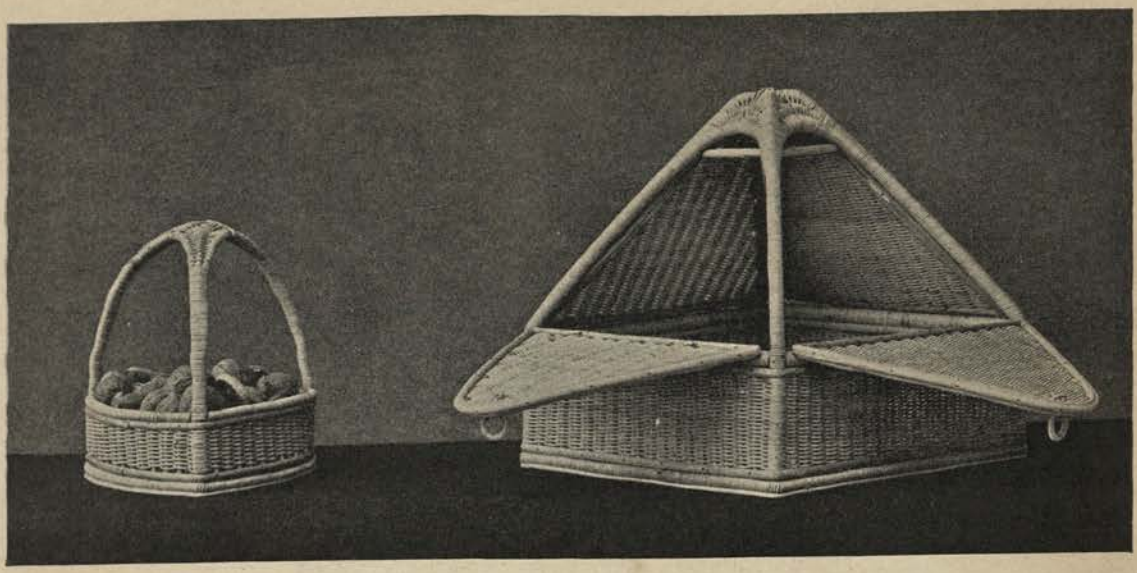


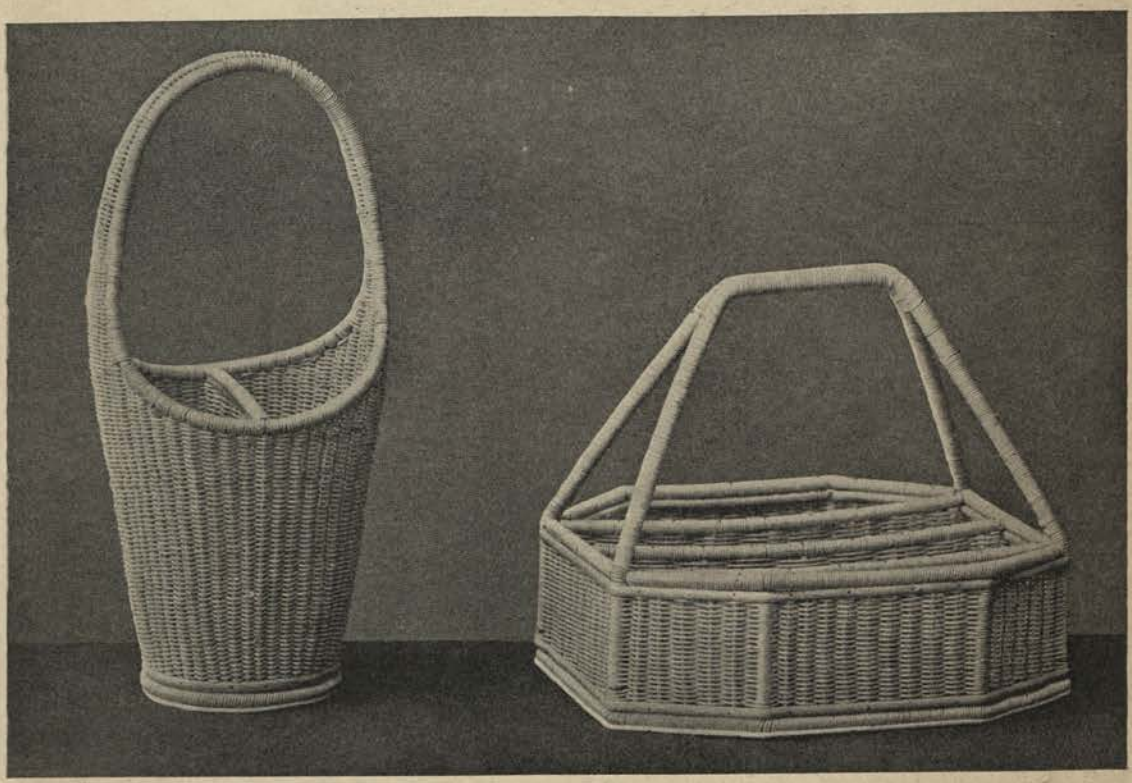
DESIGNED BY M. A. NICOLAI



DESIGNED BY E. F. MARGOLD

WICKER ORNAMENTS AND CHAIRS EXECUTED BY DERICHS AND SAUERTEIG





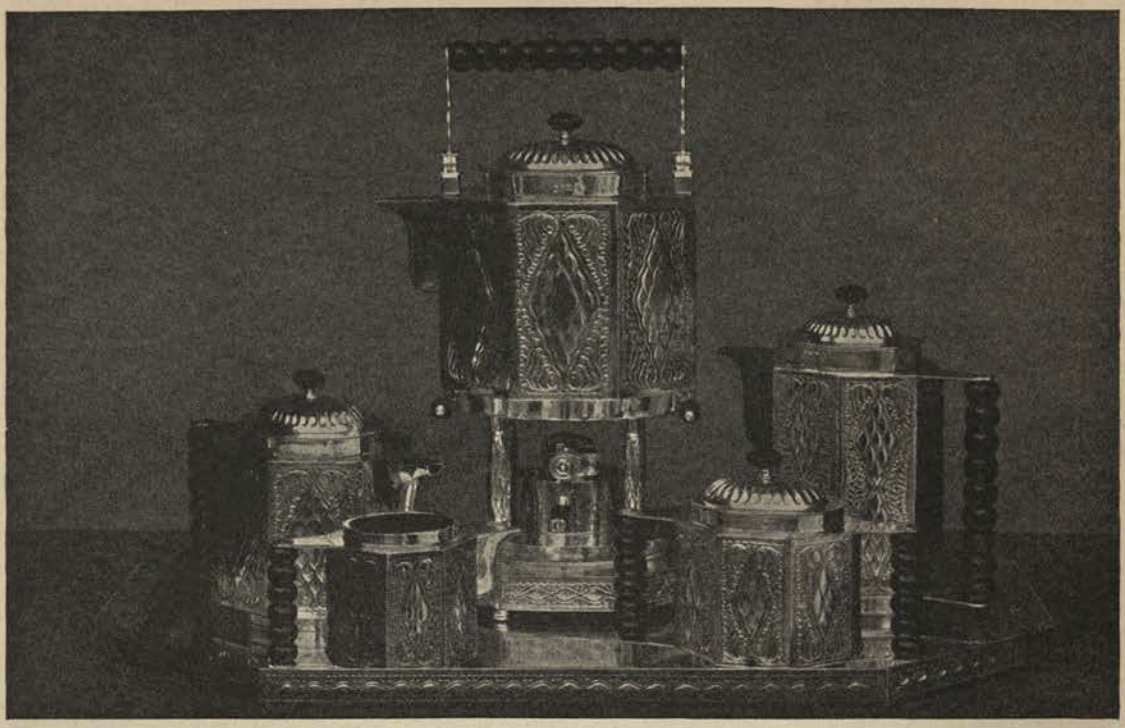
WICKER BASKETS DESIGNED BY MARGARETE PFAFF, EXECUTED BY JULIUS MOSLER

BOWL WITH COVER AND IVORY HANDLES
DESIGNED BY PROF. PETER BEHRENS

DISH DESIGNED BY BERNHARD WENIG

BOWL WITH COVER, DESIGNED BY FRIEDRICH FELGER

SILVERWORK EXECUTED BY PETER BRUCKMANN UND SÖHNE



SILVER TEA SERVICE
WITH EBONY HANDLES

DESIGNED BY FRANZ BOERES, EXECUTED
BY PETER BRUCKMANN UND SÖHNE

SILVER CUPS

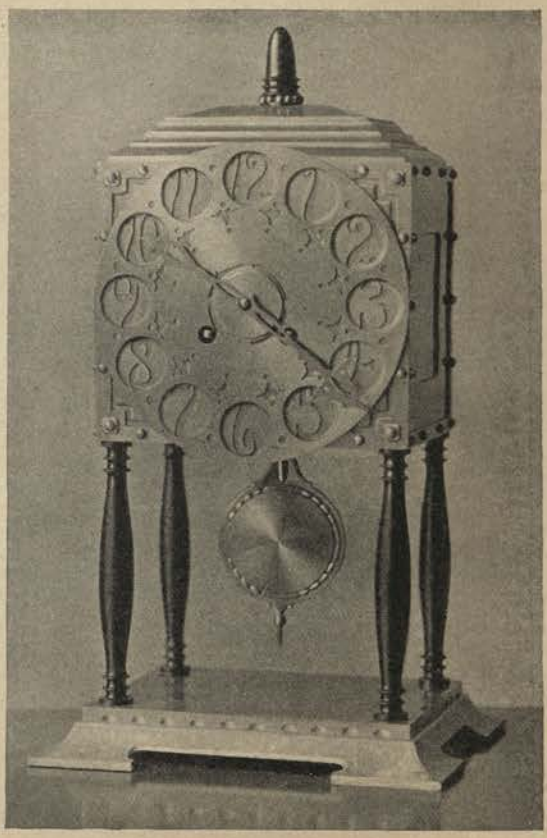
DESIGNED BY KARL STOCK, EXECUTED
BY PETER BRUCKMANN UND SÖHNE

SILVER BOWL, CANDLESTICK AND CUP

DESIGNED BY PAUL HAUSTEIN, EXECUTED BY PETER BRUCKMANN UND SÖHNE

SILVER FRUIT-DISH AND CANDLESTICKS

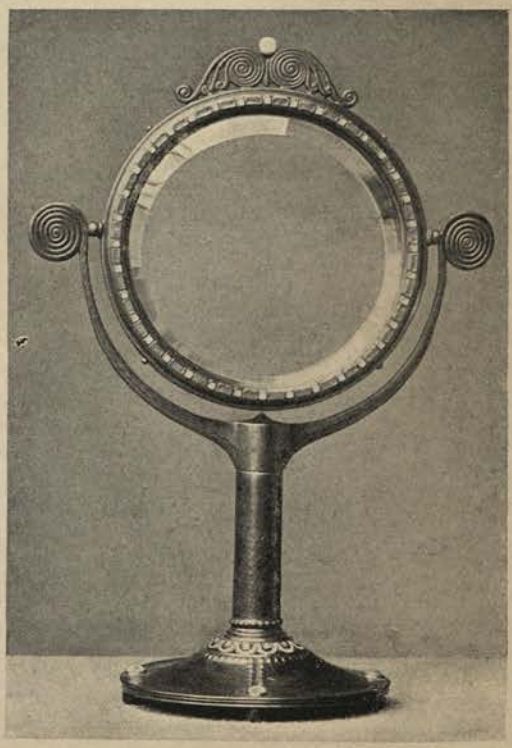
DESIGNED BY KARL WAHL, EXECUTED BY PETER BRUCKMANN UND SÖHNE



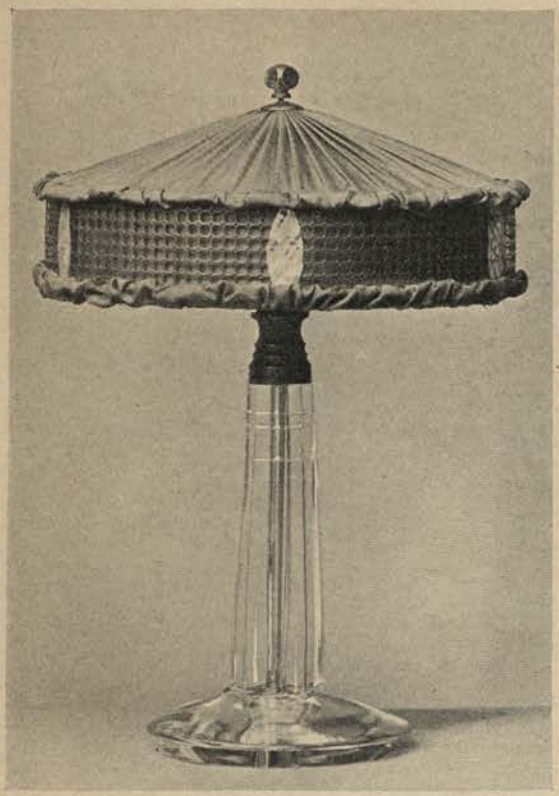
JEWEL CASKET IN EBONY AND MOTHER-OF-PEARL, SET WITH OPALS. CLOCKS IN EBONY, IVORY AND BRASS. DESIGNED BY ALFRED ALTHERR

SILVER CUPS, BOWL CUT FROM A CHRYSOPRASE AND MOUNTED IN SILVER, AND SILVER-GILT COMB SET WITH TURQUOISE, DESIGNED AND EXECUTED BY PROF. ERNST RIEGEL

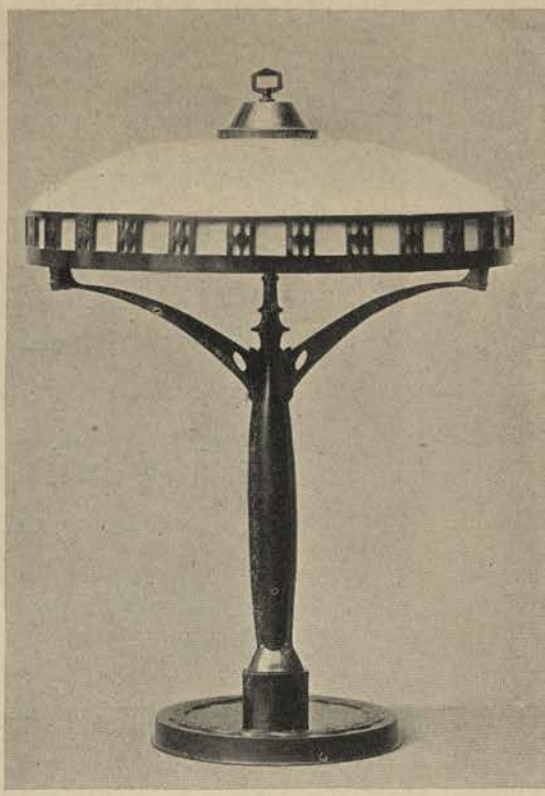
COPPER BOWL WITH ENAMEL FRIEZE SET WITH STONES DESIGNED AND EXECUTED BY EUGEN EHRENBÖCK



BRONZE ELECTRIC TABLE LAMP AND COPPER MIRROR WITH BLUE ENAMEL DESIGNED AND EXECUTED BY EUGEN EHRENBÖCK



DESIGNED BY PAUL BISCHOFF

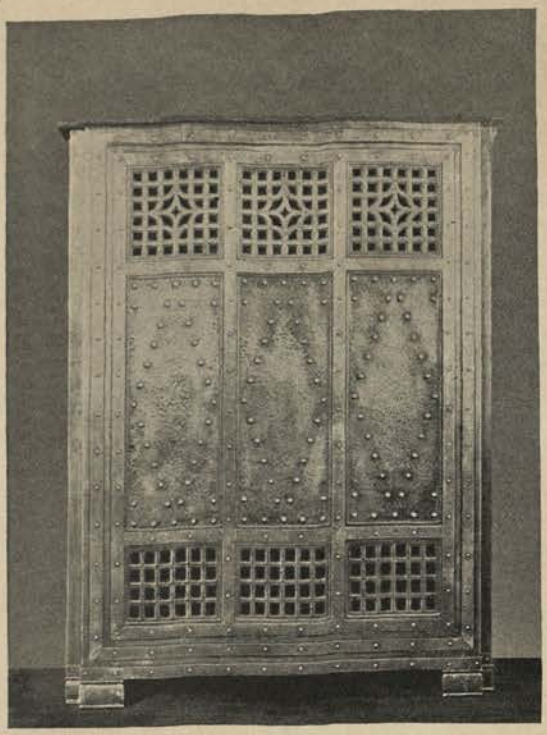


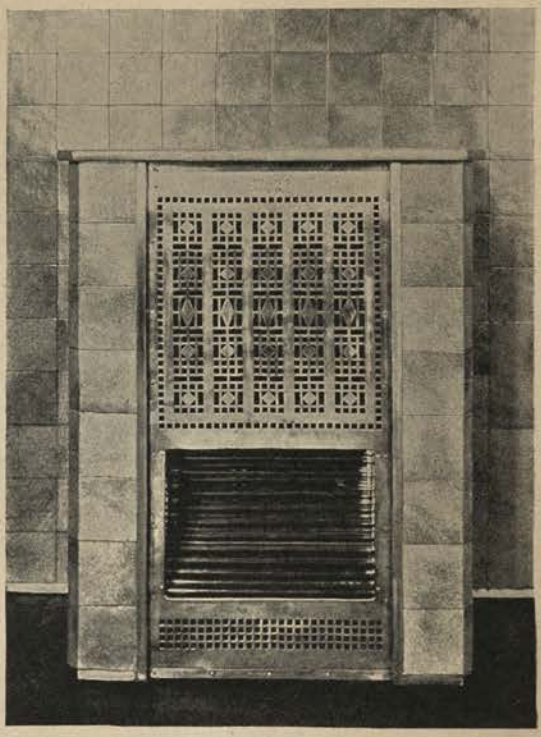
DESIGNED BY BERNHARD WENIG

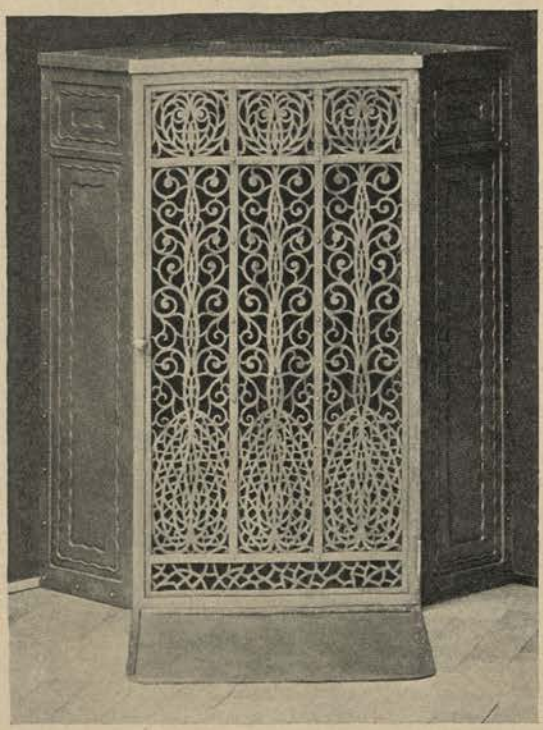
DESIGNED BY PAUL BISCHOFF

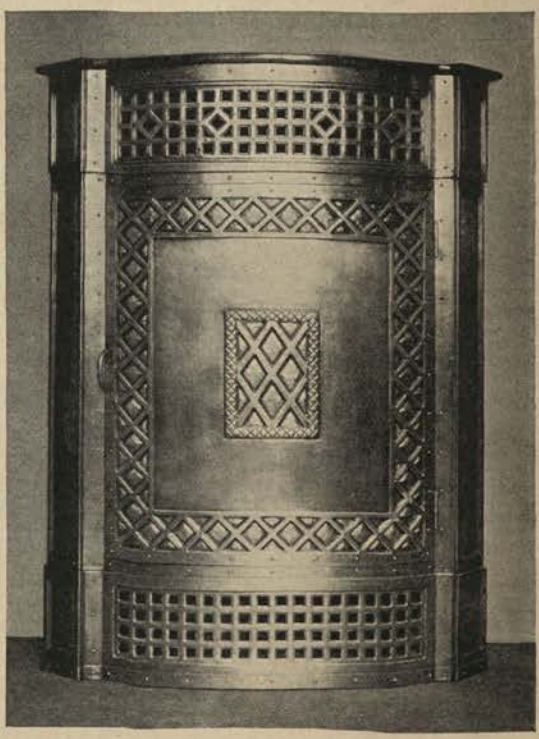
DESIGNED BY PAUL BISCHOFF

BRONZE ELECTRIC TABLE LAMPS EXECUTED BY RICHARD L. F. SCHULZ

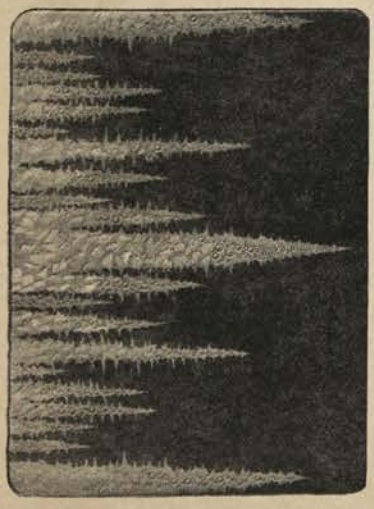








MANTELS FOR HEATING AND GAS STOVES
DESIGNED AND EXECUTED BY HANS LINCKE



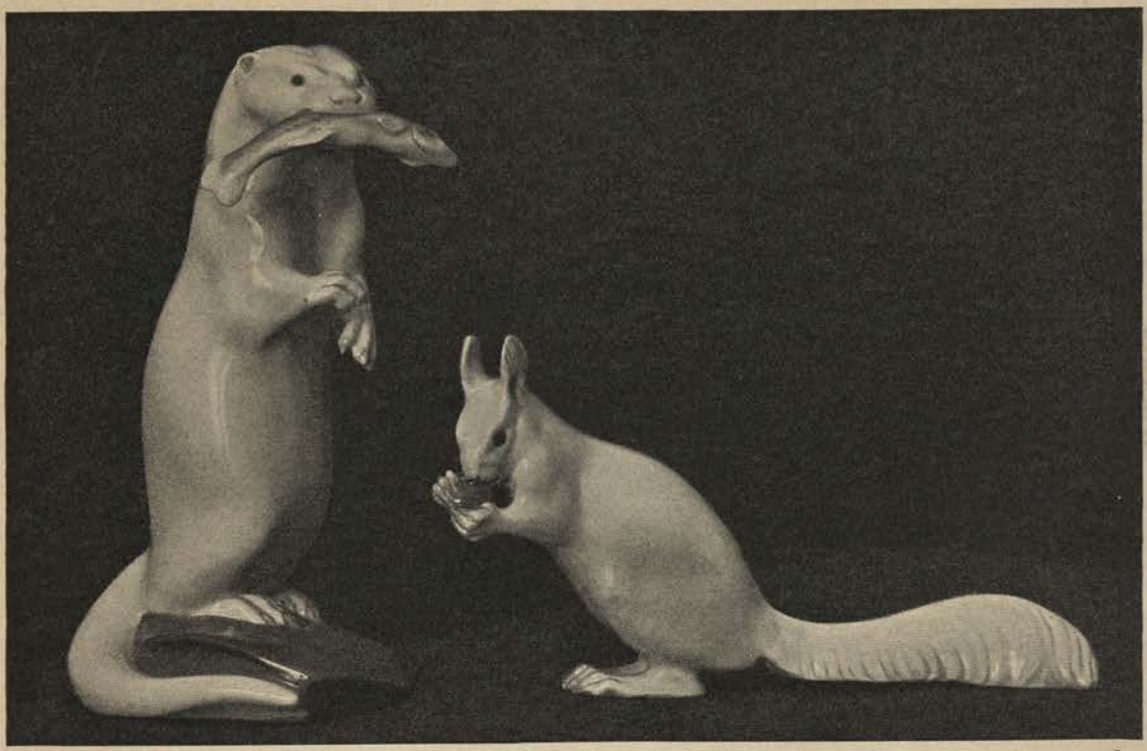
SILVER TEAPOT DESIGNED AND EXECUTED BY ARTHUR BERGER

LEATHER BLOTTING BOOKS DESIGNED BY ELISABETH SCHMIDT-PECHT, EXECUTED BY J. A. PECHT

POTTERY DESIGNED BY ELISABETH SCHMIDT-PECHT, EXECUTED BY J. A. PECHT

POTTERY DESIGNED BY ELISABETH SCHMIDT-PECHT, EXECUTED BY J. A. PECHT

STONEWARE AND EARTHENWARE POTTERY
DESIGNED BY CHR. NEUREUTHER, EXECUTED
BY THE WAECHTERSBACHER STEINGUTFABRIK



PORCELAIN FIGURES DESIGNED BY PAUL ZEILLER, EXECUTED BY THE GEBRÜDER HEUBACH PORCELAIN MANUFACTORY, LICHTE (THURINGIA)

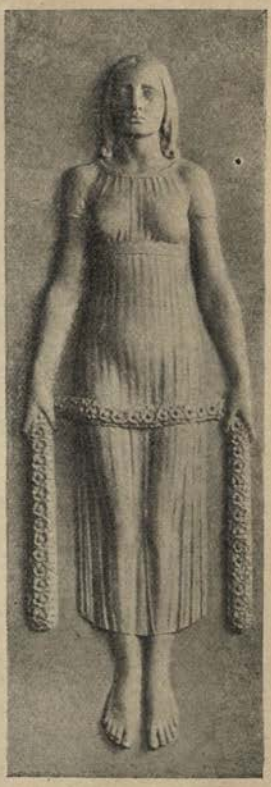
DESIGNED BY O. PILZ

PORCELAIN GROUPS EXECUTED BY THE
ROYAL PORCELAIN MANUFACTORY, MEISSEN

DESIGNED BY A. LANGE

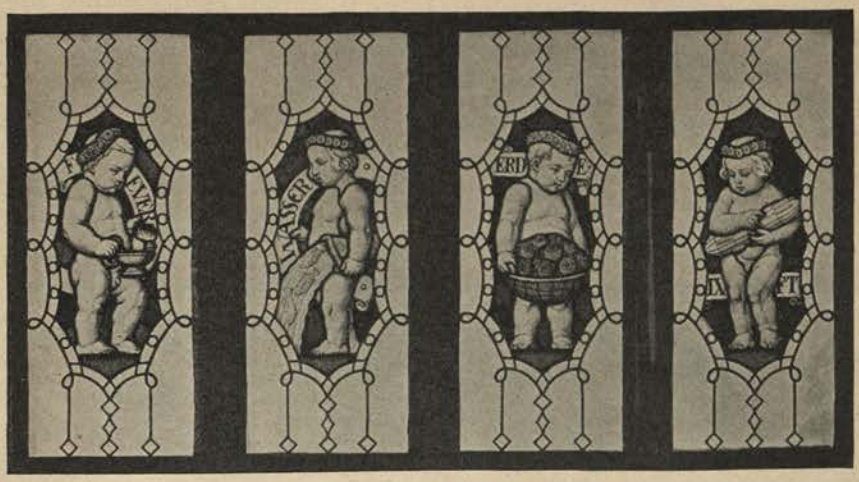
DESIGNED BY ADALBERT KÖNIG

PORCELAIN GROUPS EXECUTED BY THE ROYAL PORCELAIN MANUFACTORY, MEISSEN



STONE RELIEFS AND BRONZE BY PROF. RUDOLF BOSSELT

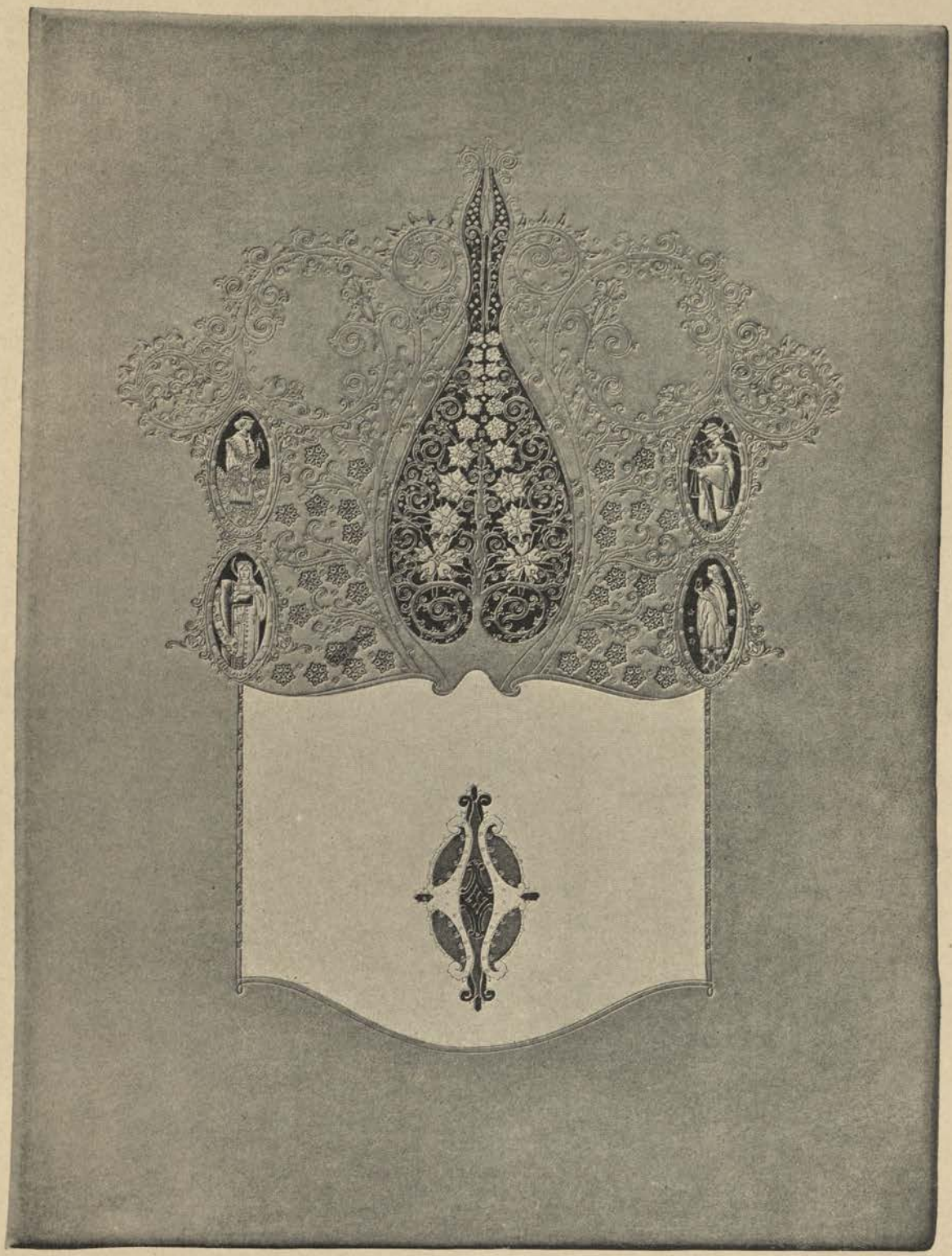
WINDOWS DESIGNED BY K. WILLINGSTORFER
EXECUTED BY GOTTFRIED HEINERSDORFF & CO.



WINDOWS DESIGNED BY GUSTAV VAN TREECK, JUN., EXECUTED BY GUSTAV VAN TREECK

RELIEF FOR A COTTAGE, BY JULIUS SEIDLER

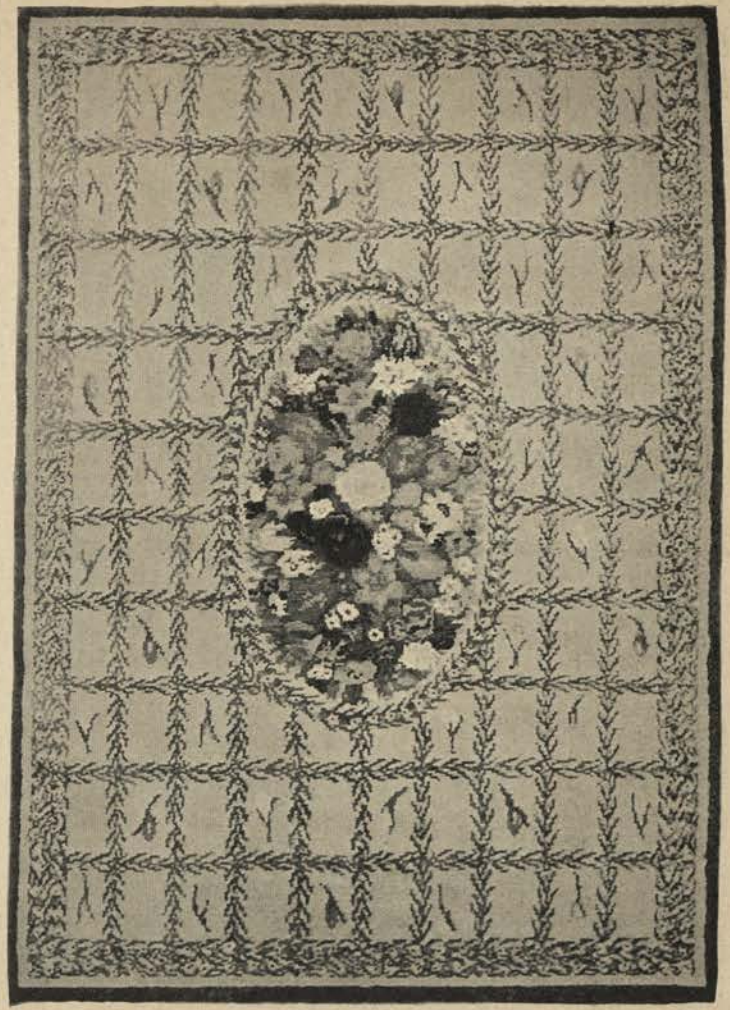
RELIEF FOR A SCHOOL-HOUSE, BY E. AND W. OHLY



COVER IN BLUE-GREY AND GREEN LEATHER WITH GILDING, DESIGNED BY PROF. HUGO STEINER-PRAG EXECUTED BY CARL SONNTAG, JUN.

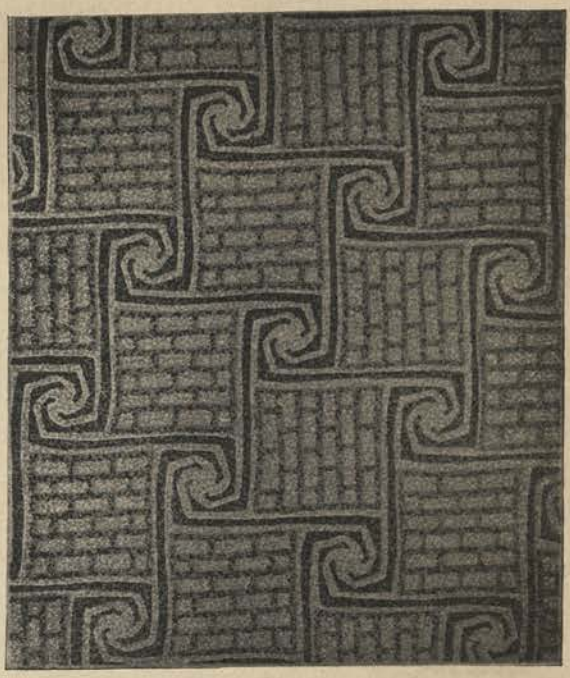
EMBROIDERIES DESIGNED BY OTTO LIETZ, SEWN BY BETTY BERGER

DESIGNED BY KARL WALSER



DESIGNED BY F. A. O. KRUEGER

CARPETS EXECUTED BY THE VEREINIGTE SMYRNA-TEPPICH-FABRIKEN, BERLIN



DESIGNED BY PROF. ALBIN MÜLLER

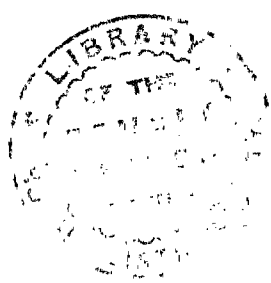
DESIGNED BY PROF. ALBIN MÜLLER

DESIGNED BY KARL EEG, B.D.A.

LINOLEUM EXECUTED BY THE DELMENHORSTER LINOLEUM-FABRIK

DIVISION III.

AUSTRIA.



AUSTRIAN ARCHITECTURE AND DECORATION. By A. S. LEVETUS.

ALTHOUGH no startling developments in the domain of architecture and decorative art are to be recorded, still a marked and steady progress is everywhere noticeable. Many new buildings have been erected, chiefly shops, cafés and villas, and everywhere the work of the leading architects is to be recognised. Professors Otto Wagner, Ohmann, Josef Hoffmann and Otto Prutscher, Robert Oerley, Freiherr von Krauss, Carl Witzmann, Josef Urban, Josef Plečnik, Hans Prutscher, Alfred Keller and Adolf Loos have been busy. In Bohemia, Moravia, Carniola, Tyrol, Styria, and other provinces there is much of interest to be seen. There is a growing desire for modernity, though this, as in all countries, gives occasion for empty imitations of good work. It is, however, significant that the best men are well occupied. Professor Kotěra in Prague, Gottfried Czermak in Brunn, Brüno Emmel in Znaim, have executed much good work during the past year. To these should be added Dusan Jurković, who is doing his best to promote true architecture, as may be seen in the Tourist Station here reproduced (pages 220 and 221).

In the provinces, too, the action of Arbeits Ministerium in appointing modern men, trained in the Vienna Arts and Crafts Schools, as Professors in the various *Fachschulen*, is bearing good fruit. A new school has lately been opened at Steyr, an old city in Lower Austria. Here an ancient industry, that of steel engraving and damascene work, is taught by a past master of this almost lost art, Herr Blumenhuber.

The increasing attention given to the carpet and textile industries has created a new field for designers, and it is significant that some of the manufacturers are recognising that it is to their advantage to employ none but first-class men. Hence it is that the artists have made themselves acquainted with the technicalities of weaving, so that the difficulties at one time existing between the designer and the worker have been mastered. This is also noticeable in other domains where the artist and manufacturer are being brought together. Much of this is due to the revival of the exhibitions held at the Austrian Museum for Arts and Industry, for it brings together not alone the artists, but also the manufacturers, who are naturally desirous of showing an appreciative public what they can produce. Hofrat Leisching has shown that he is in full sympathy with the movement by the two exhibitions held since his appointment as Director.

The Wiener Werkstaette, which was started some seven years

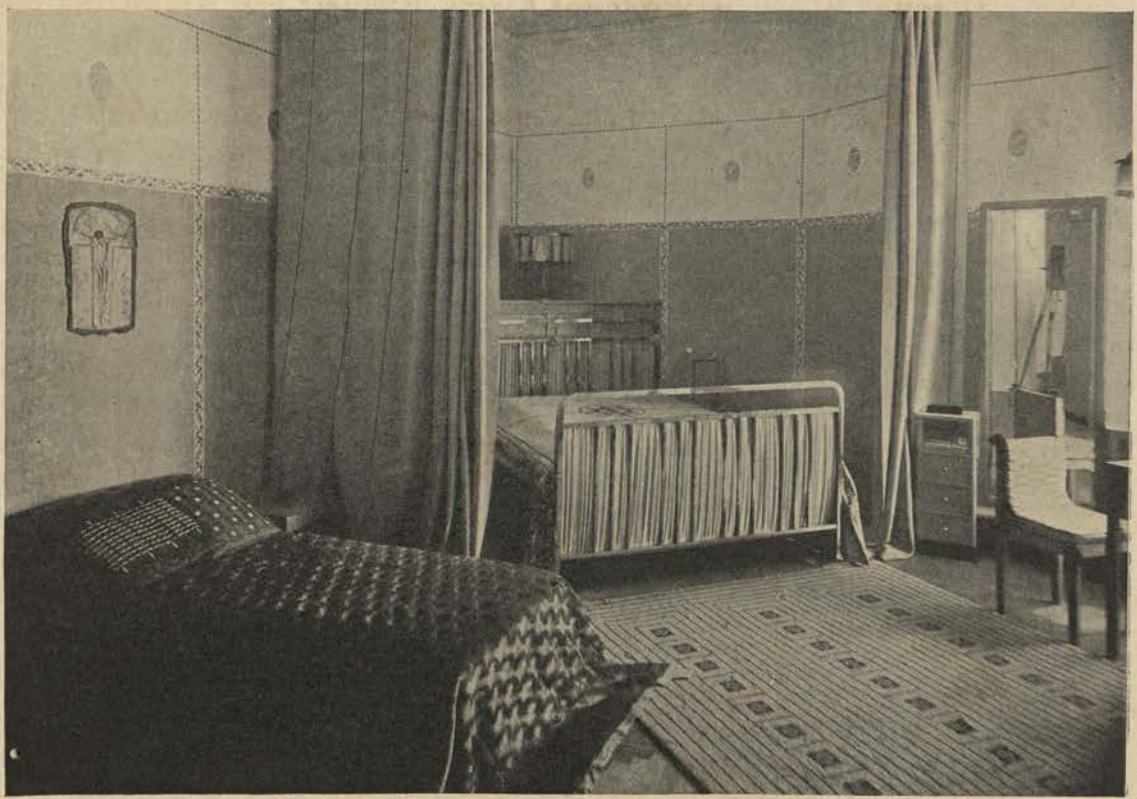
ago by Professors Josef Hoffmann, Kolo Moser and C. O. Czeschka, Eduard Wimmer, Paul Roller, and others, has been producing excellent work and is cultivating a general love and desire for true beauty in applied art. This influence extends to every branch. Its directors have lately turned their attention to women's dress and millinery, and the models have already found their way into other countries.

Some very able work has been done by Franz Zelezny and Professor Franz Barwig (pages 217 to 219 and 245 to 247), both masters of the art of wood-carving. Each artist has his own particular vein of thought, choice of subject and manner of treatment. Here is a wide field of work for men of true artistic feeling. Zelezny has recently completed some very fine wood-carving for the "Rosenkranz" church in Vienna. Ferdinand Andri has also executed some beautiful decorative mural painting of singular charm. In ceramics a general advancement both in artistic design and execution is noticeable, some excellent work having been done by Michael Powolny, Berthold Löffler, Emil and Johanna Meier, Gertrud Denng, Rosa Neuwirth, F. and E. Simandl, Ida Lehmann, Elsa Köveshazy-Kalmar, Hugo F. Kirsch and Adolf Beckert. Hans Prutscher has been turning his attention to the manipulation of tiles for decorative purposes, and with excellent results, and in addition has been occupied in the other branches of his profession. Remigius Geyling, Professor Moser, Freiherr von Krauss and other artists have designed some beautiful stained glass windows, for which there is an increasing demand. Josef Zotti has produced new designs for wicker and cane furniture, the hard material being made to bend at his will (page 235). A number of artists have been exerting themselves to find new methods for the application of their designs to the seemingly most trivial objects of everyday life. Hubert von Zwickle concerns himself with passementerie, and in this direction has met with considerable success, his panels of birds being particularly successful (page 260).

Fräulein Adele von Stark, who teaches the art of enamelling at the Vienna Imperial Arts and Crafts School, is not only training up good enamellers, but is herself doing excellent work. Else Stübchen-Kirchner is seeking new paths for batik. The next two or three years will undoubtedly show considerable advancement in the cause of architecture and decorative art in Austria, and especially in the domain of ecclesiastical art, of which there will shortly be an exhibition.

DINING-ROOM

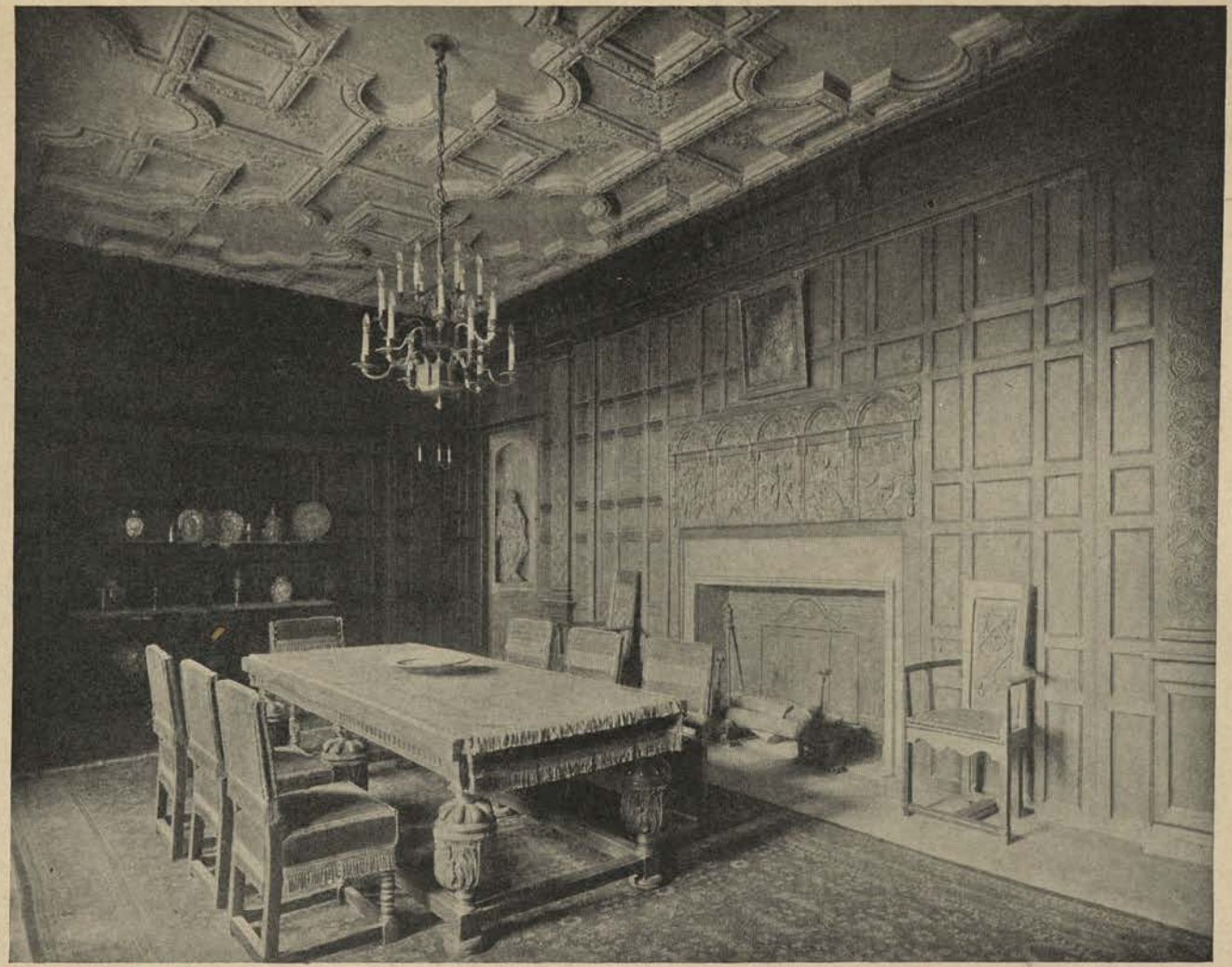
DESIGNED BY GOTTFRIED CZERMAK, EXECUTED BY THE BÜRGERLICHE HANDWERKSKUNST SOCIETY, BRÜNN



BEDROOM

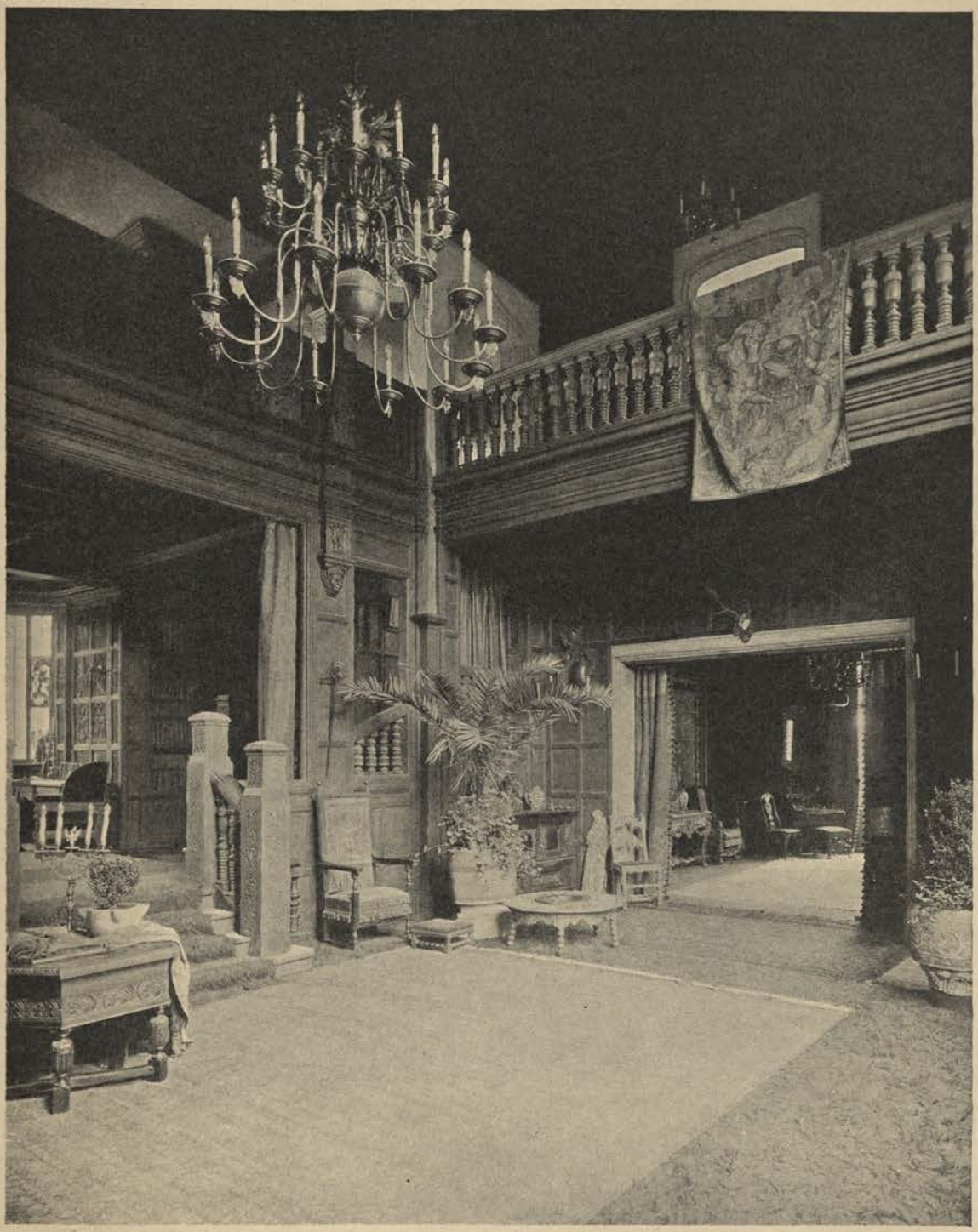
DESIGNED BY GOTTFRIED CZERMAK, EXECUTED BY THE BÜRGERLICHE HANDWERKSKUNST SOCIETY, BRÜNN

SITTING-ROOM AND HEATING-STOVE DESIGNED BY GOTTFRIED CZERMAK
EXECUTED BY THE BÜRGERLICHE HANDSWERKSKUNST SOCIETY, BRÜNN



DINING-ROOM OF A SHOOTING-BOX, DESIGNED BY MAX JARAY AND H. KÖNIG
EXECUTED BY SIGISMUND JARAY. WOOD-CARVING BY FRANZ ZELEZNY

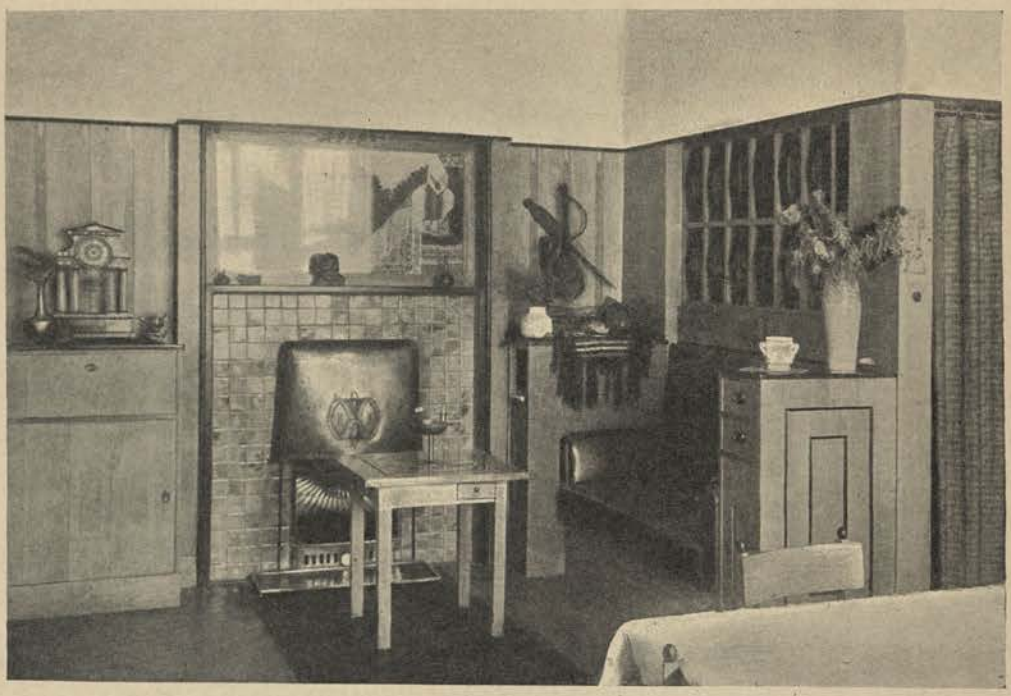
INTERIOR OF A SHOOTING-BOX, DESIGNED BY MAX JARAY AND H. KÖNIG, EXECUTED BY SIGISMUND JARAY. WOOD-CARVING BY FRANZ ZELEZNY



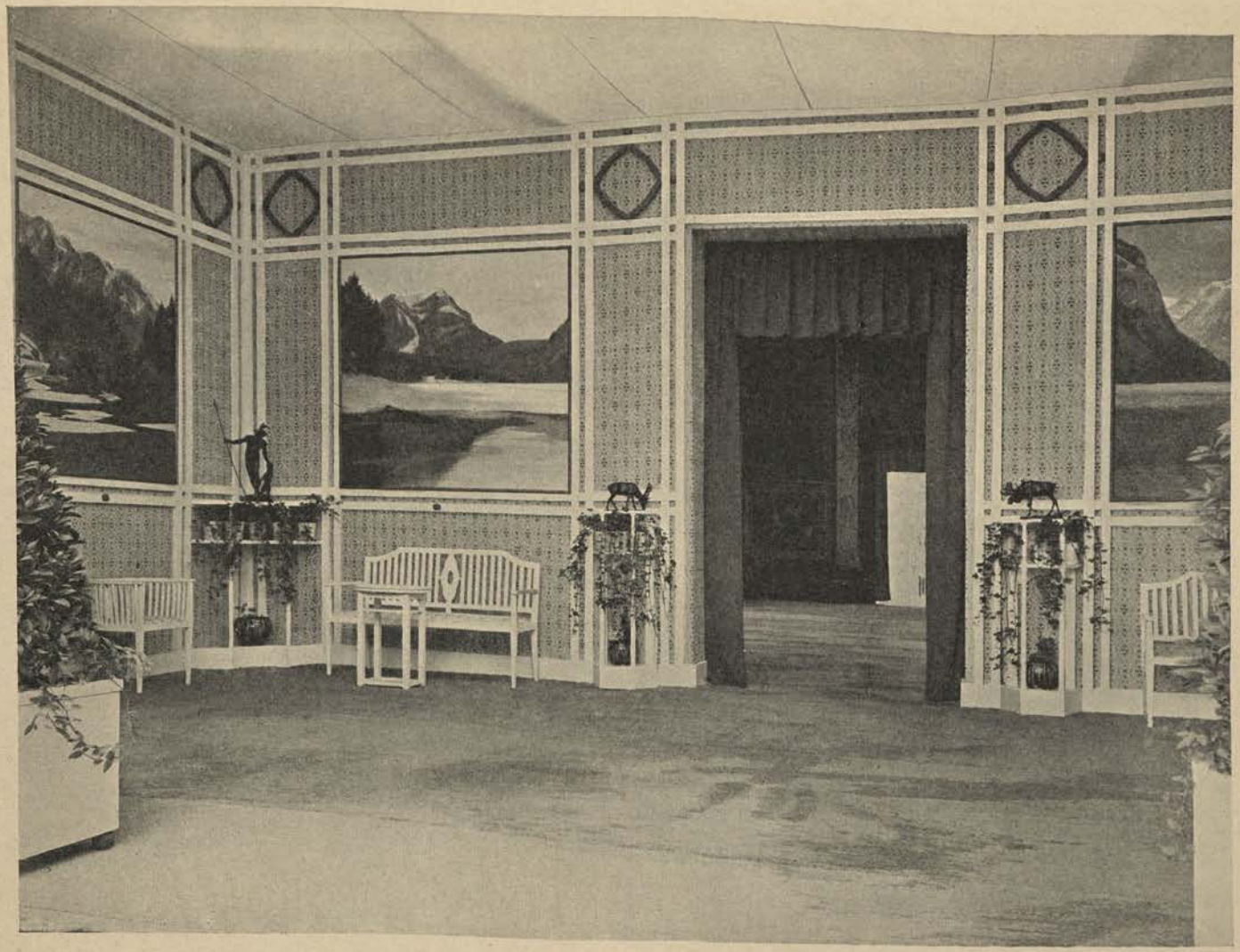
INTERIOR OF A SHOOTING-BOX, DESIGNED BY MAX JARAY AND H. KÖNIG, EXECUTED BY SIGISMUND JARAY. WOOD-CARVING BY FRANZ ZELEZNY

TOURIST STATION (FORMERLY AN OLD MILL) AT HOLLE NEAR NEUSTADT, BOHEMIA. DUŠAN JURKOVIČ, ARCHITECT

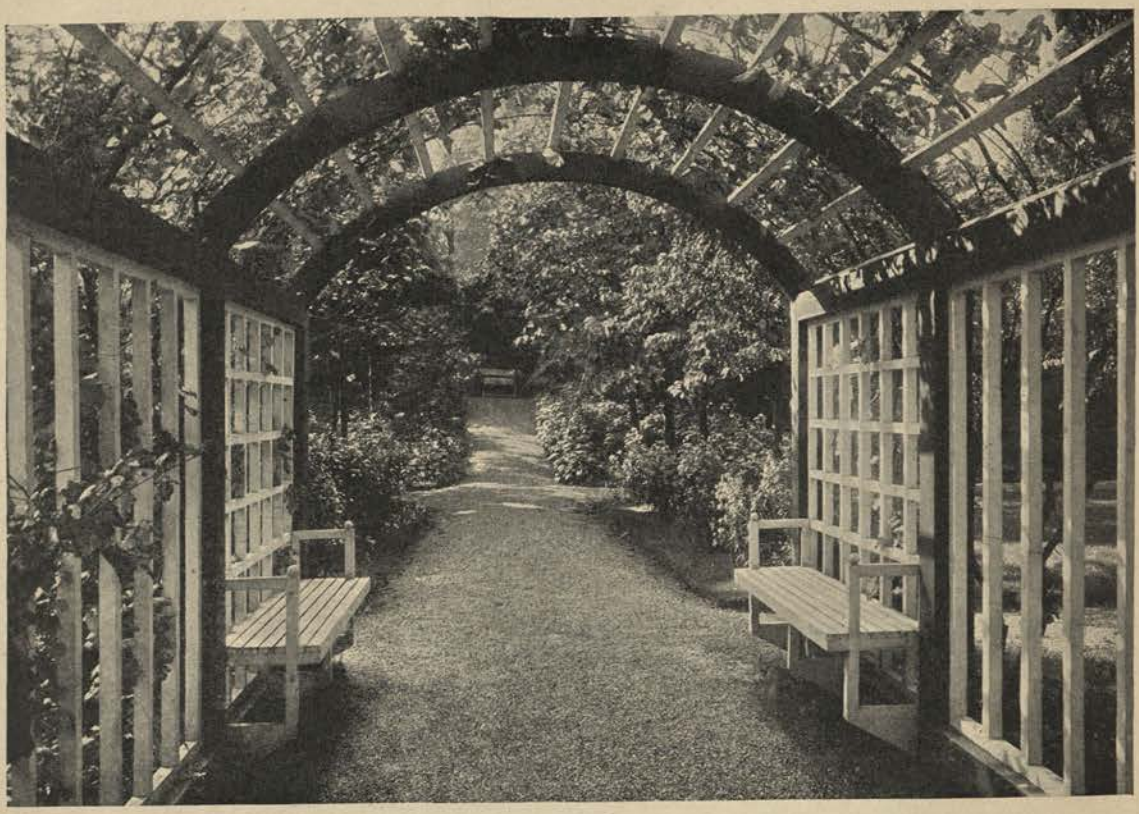
TOURIST STATION (FORMERLY AN OLD MILL) AT HOLLE
NEAR NEUSTADT, BOHEMIA. DUŠAN JURKOVIČ, ARCHITECT

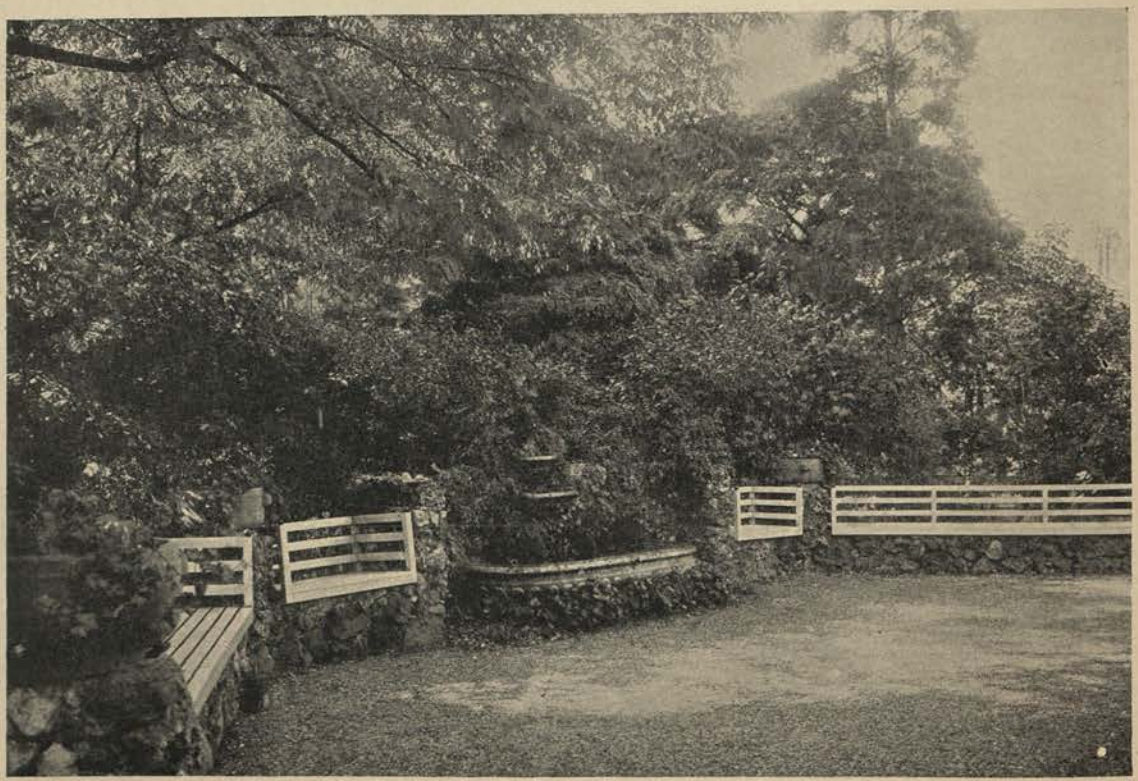


LIVING-ROOMS DESIGNED
BY PROF. JAN KOTĚRA

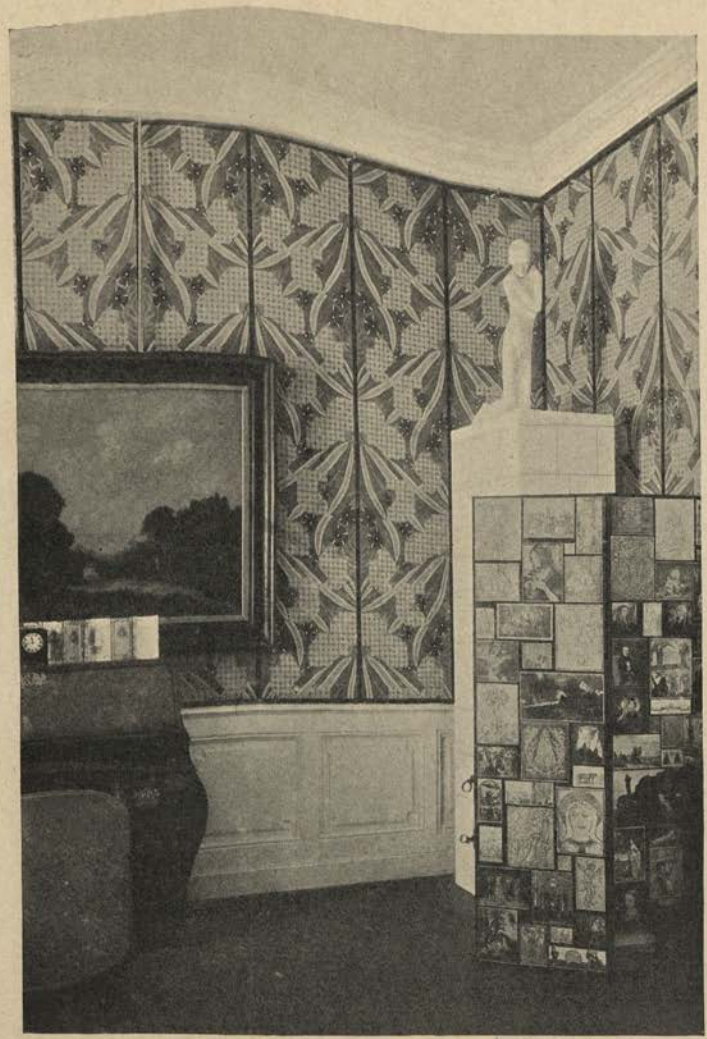


GARDEN-ROOM DESIGNED BY FREIHERR VON KRAUSS
EXECUTED BY A. POSPISCHIL. PAINTINGS BY O. GRILL

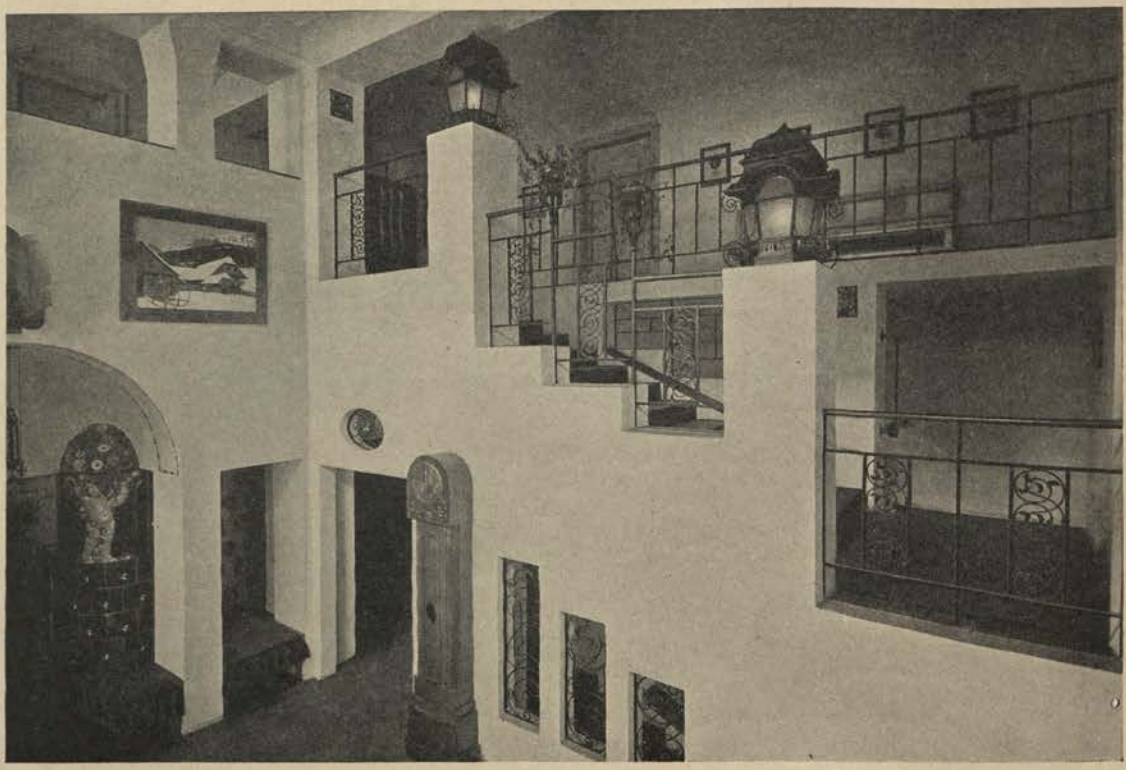




GARDENS AND GARDEN FURNITURE
DESIGNED BY PROF. KOLO MOSER

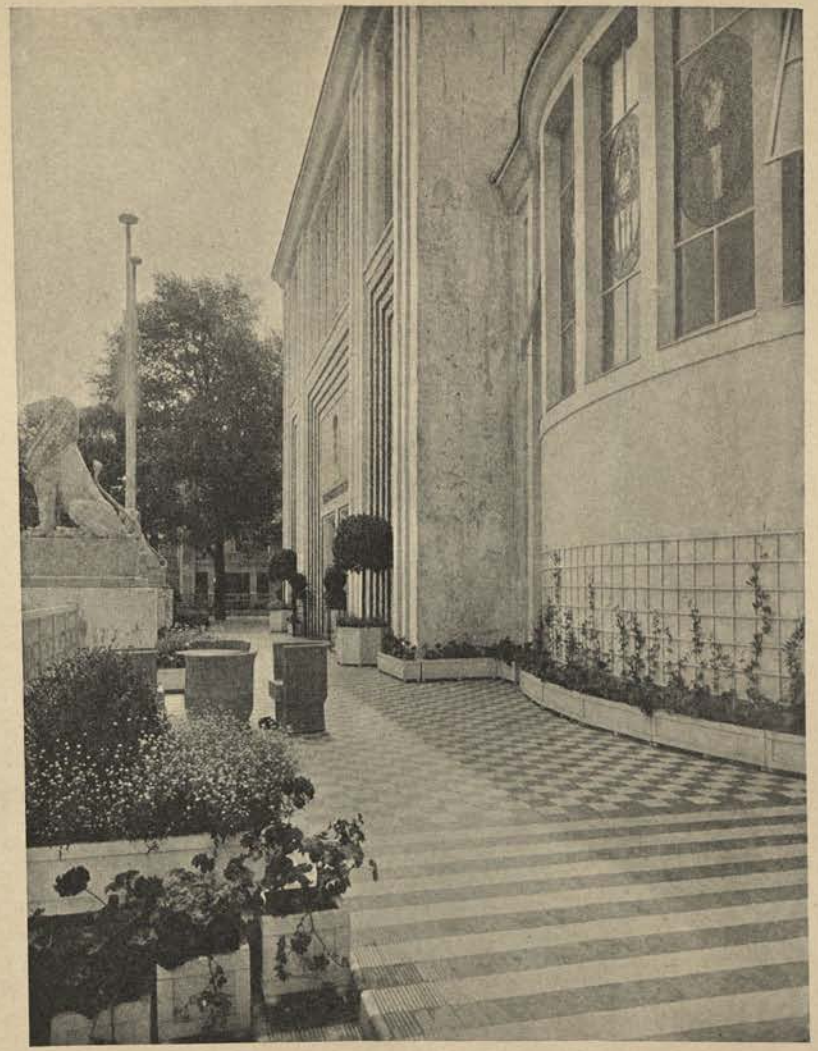


MUSIC-ROOM AND SITTING-ROOM DESIGNED BY PROF. KOLO MOSER

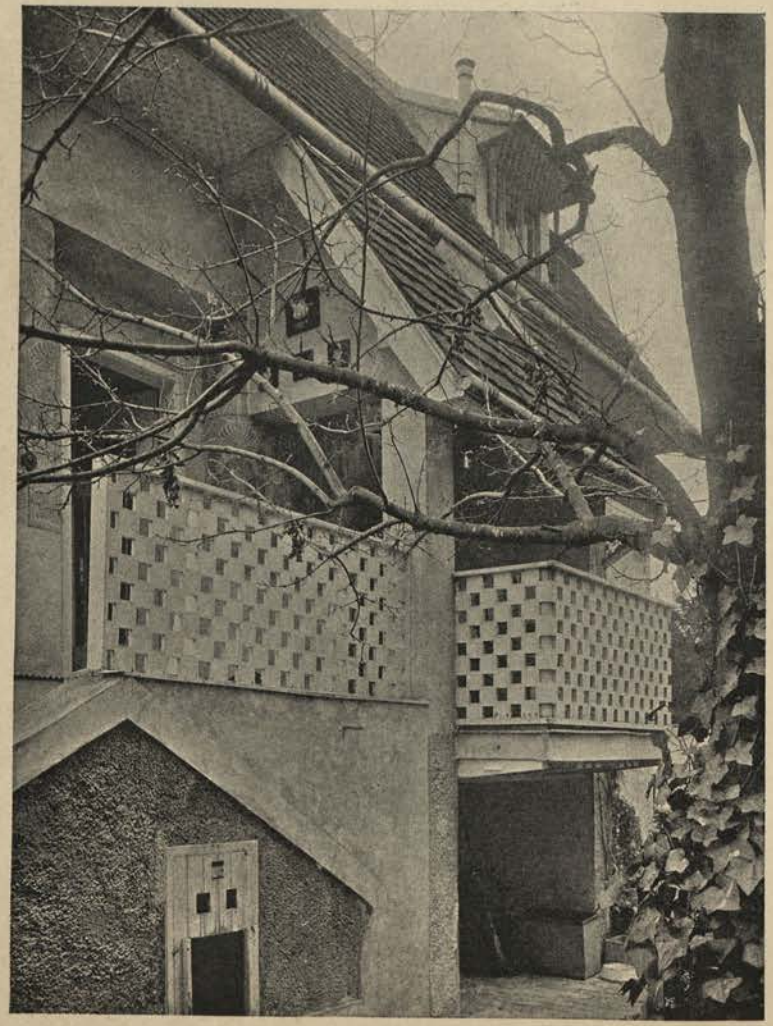


THE IMPERIAL SCHOOL FOR STEEL-ENGRAVING, STEYR — A. RODLER, ARCHITECT

ENTRANCE HALL DESIGNED BY PROF. OTTO PRUTSCHER
EXECUTED BY A. KNOBLOCHS NACHFOLGER

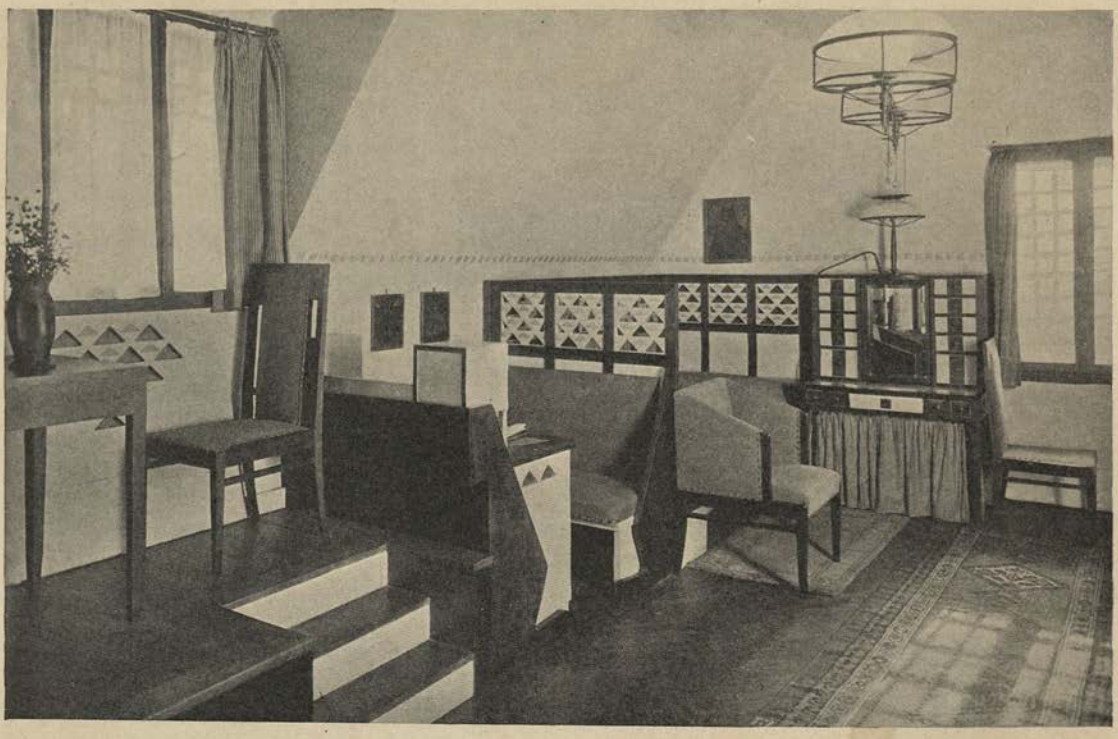


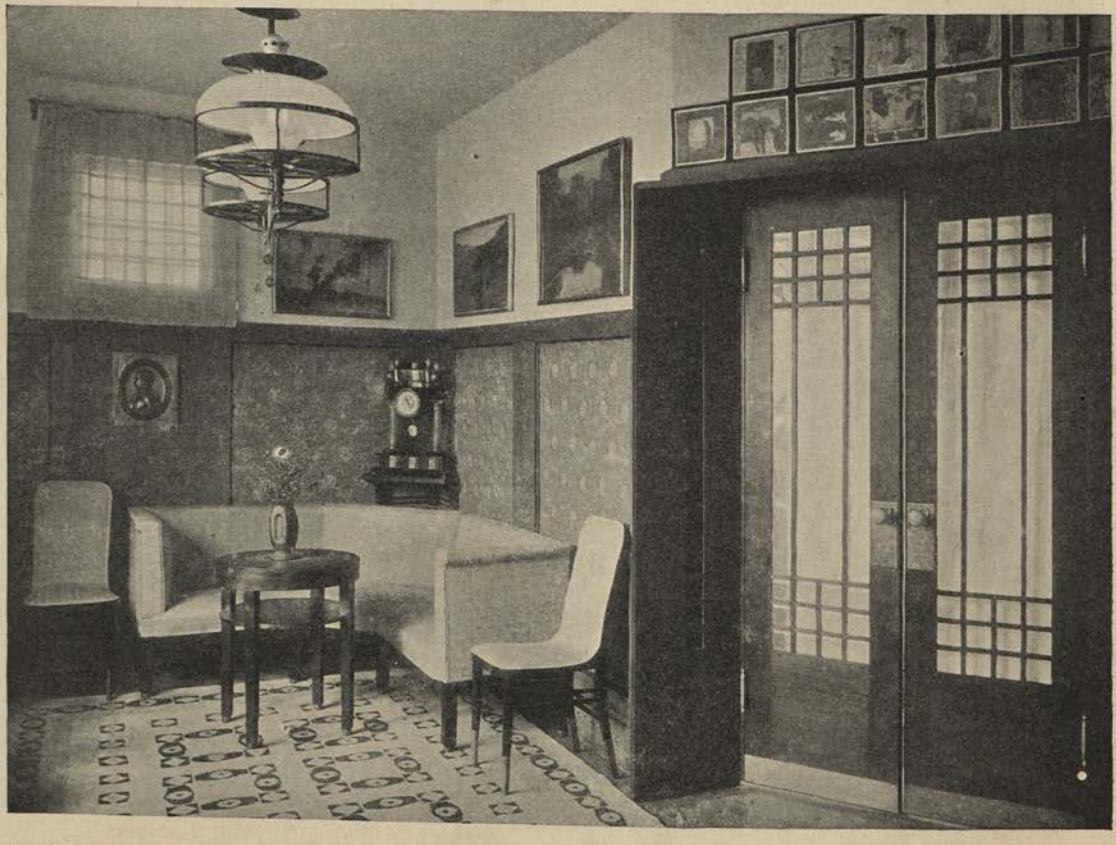
PAVILION AT THE HUNTING AND SPORTING EXHIBITION, VIENNA
DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY LUDWIG BIBER



VERANDA AND DINING-ROOM OF A VILLA
DESIGNED BY JOSEF URBAN, ARCHITECT

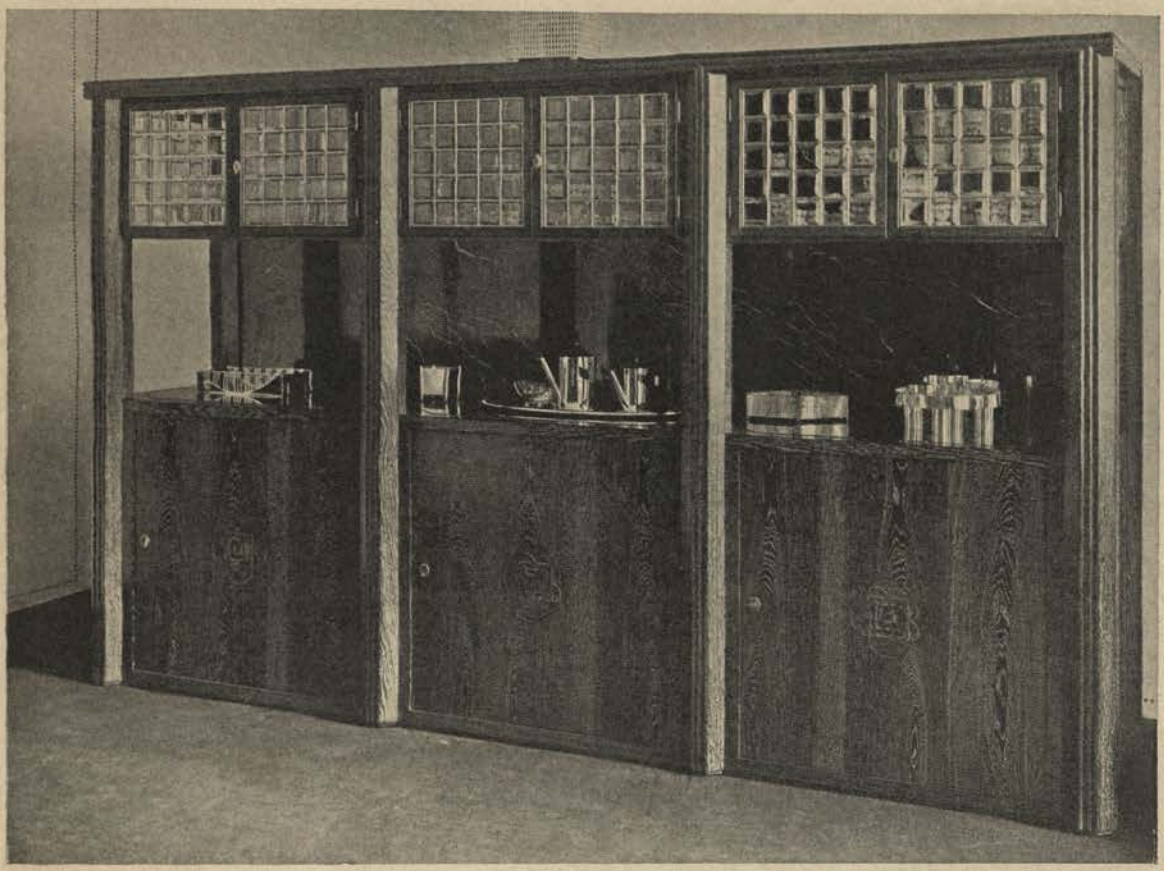
SALON DESIGNED BY JOSEF URBAN, ARCHITECT

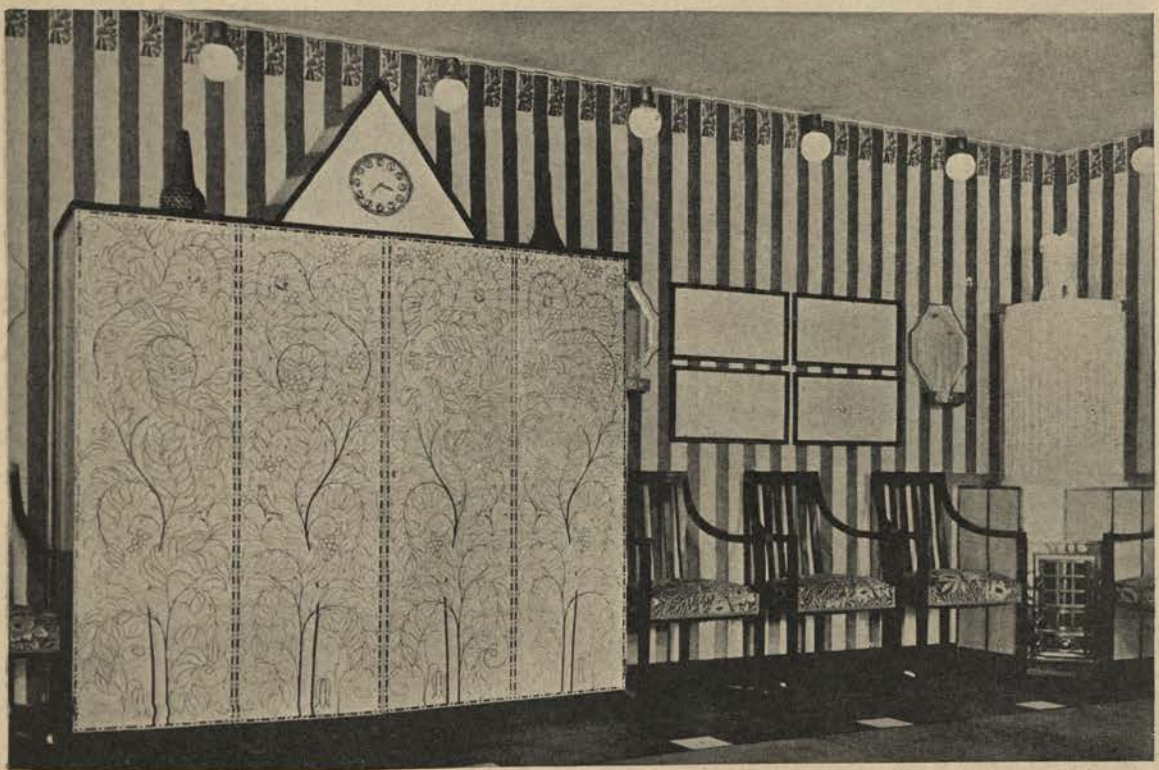




BEDROOM AND SITTING-ROOM

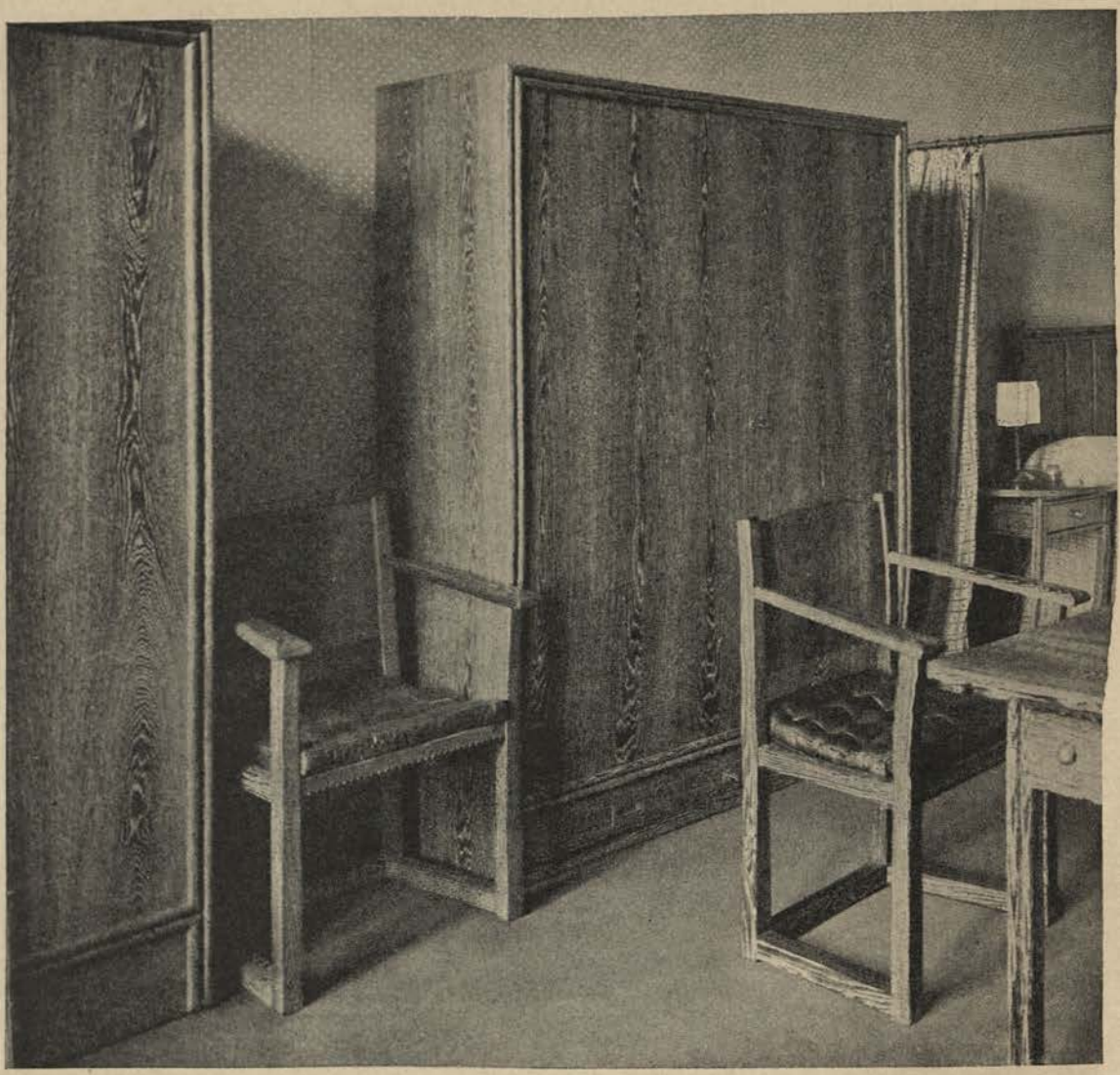
DESIGNED BY JOSEF URBAN, ARCHITECT



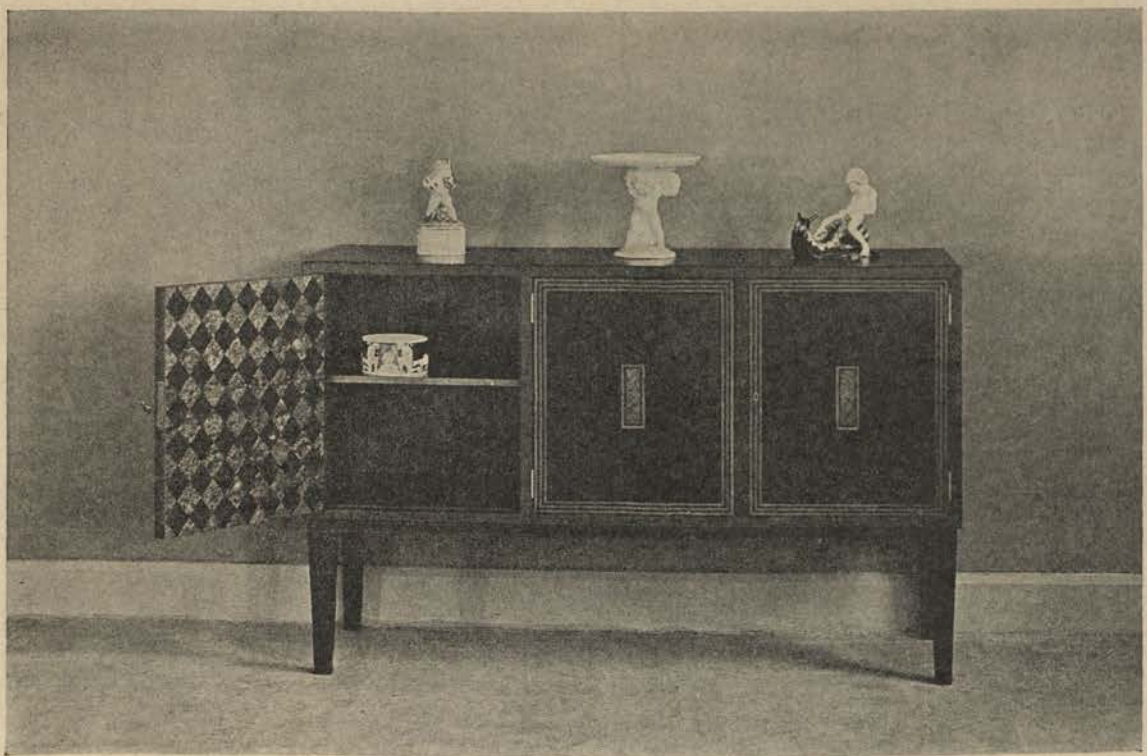


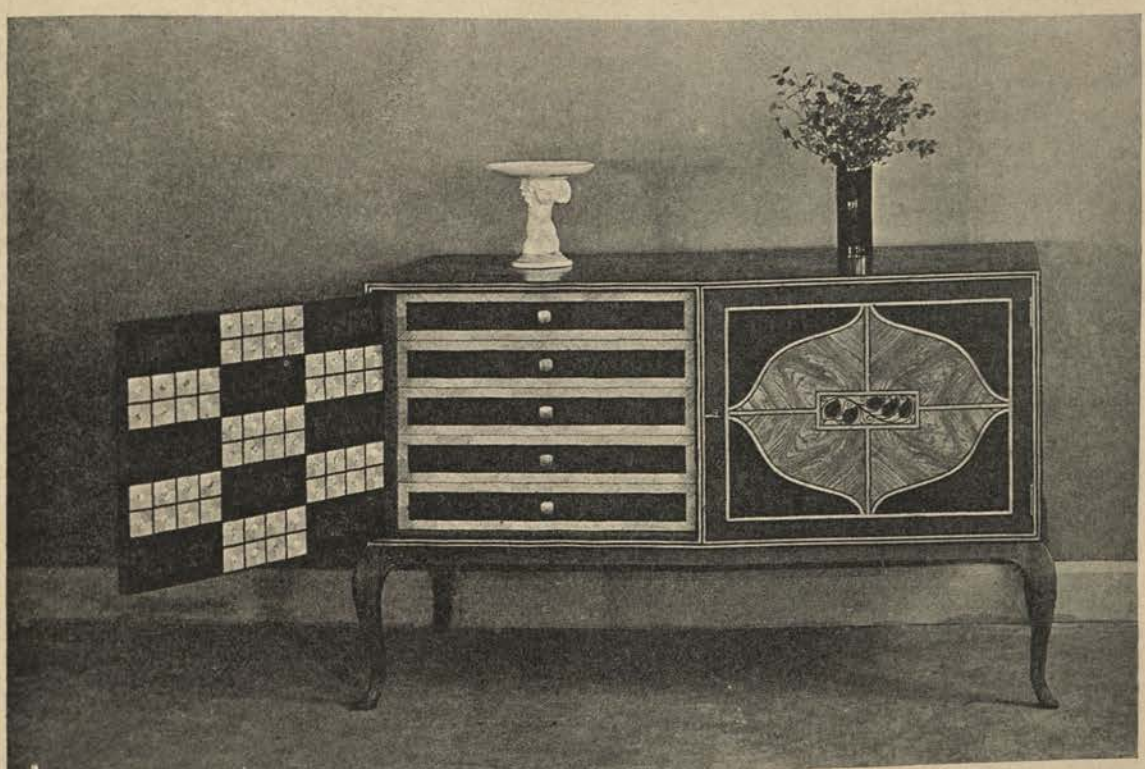
BUFFET AND DRAWING-ROOM FURNITURE

DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE



BEDROOM FURNITURE DESIGNED BY
PROF. JOSEF HOFFMANN, EXECUTED
BY THE WIENER WERKSTAETTE



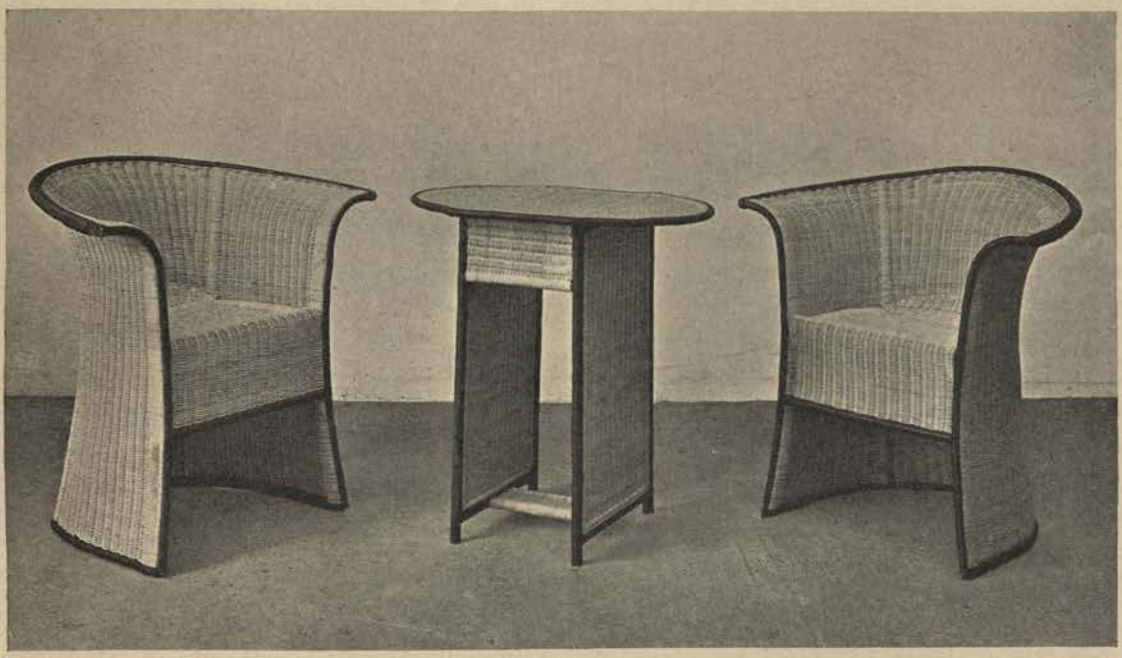


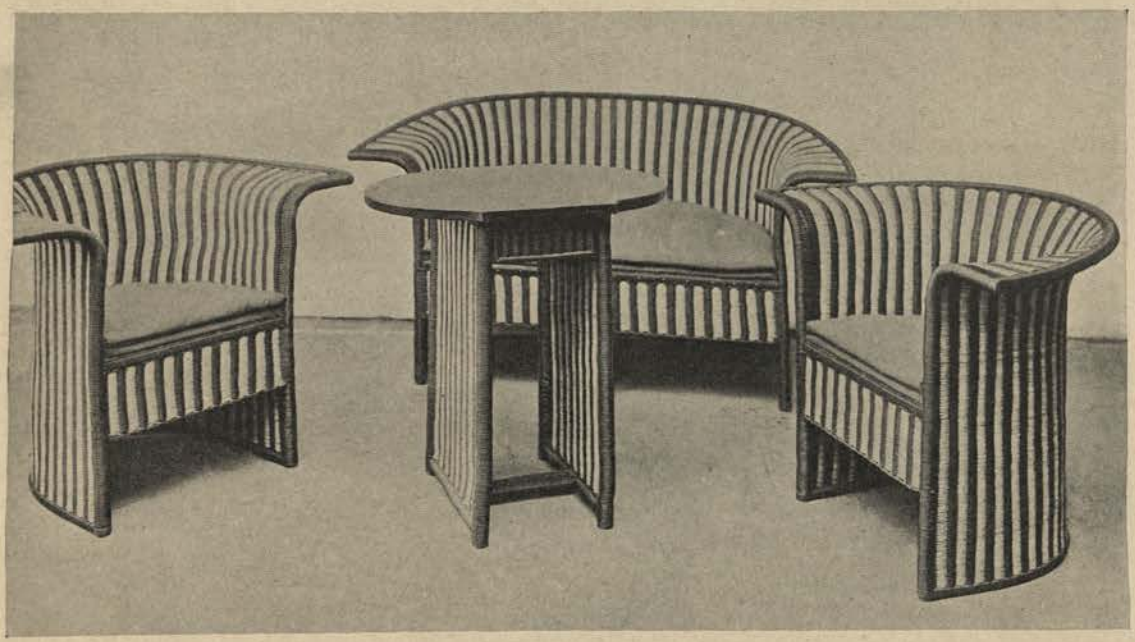
CABINETS DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE DEUTSCHE WERKSTAETTEN FÜR HANDWERKSKUNST, DRESDEN

CHEST DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE DEUTSCHE WERKSTAETTEN FÜR HANDWERKSKUNST, DRESDEN

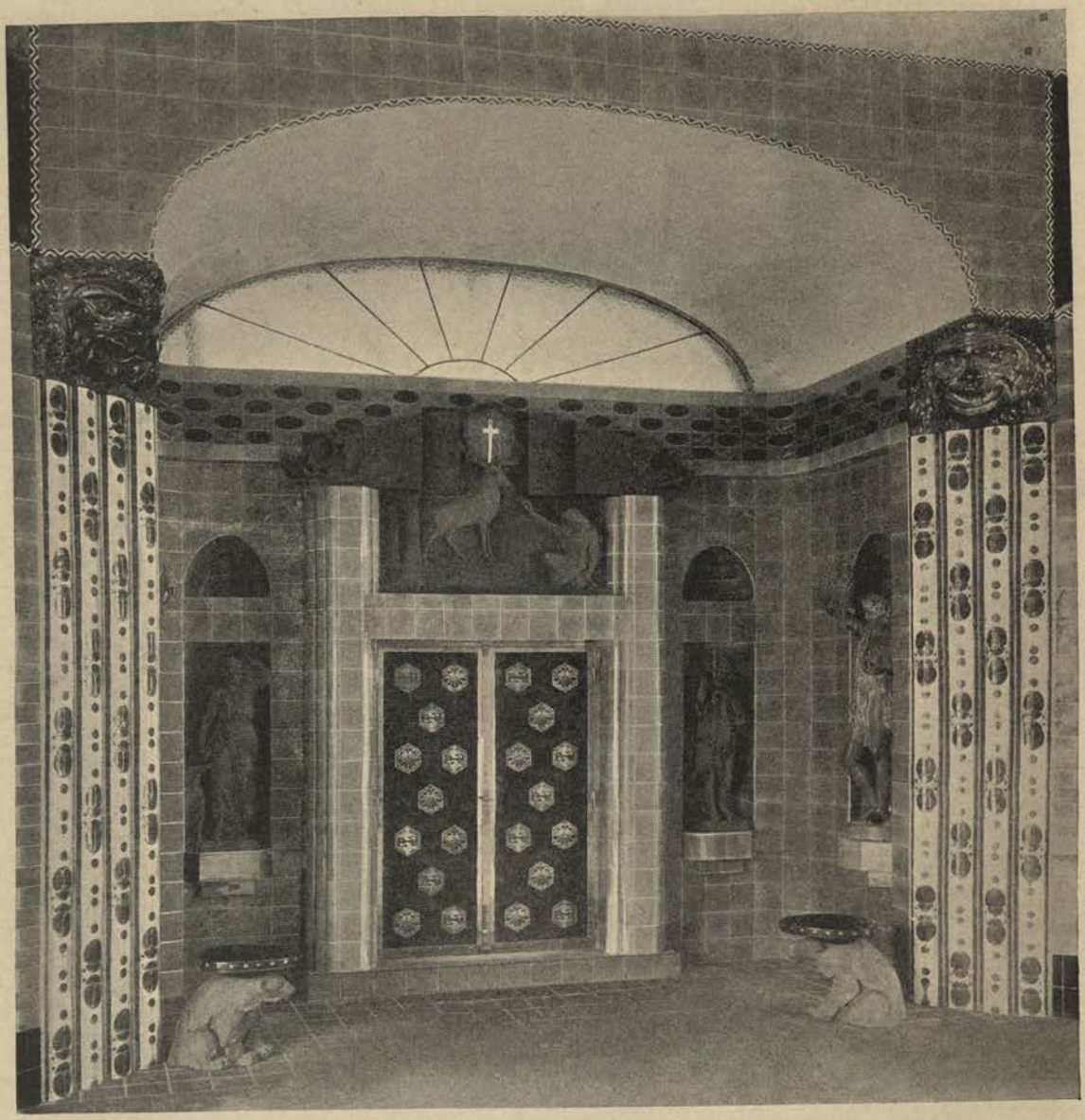
EASY-CHAIRS DESIGNED BY PROF. OTTO PRUTSCHER

CABINET DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY RICHARD LUDWIG

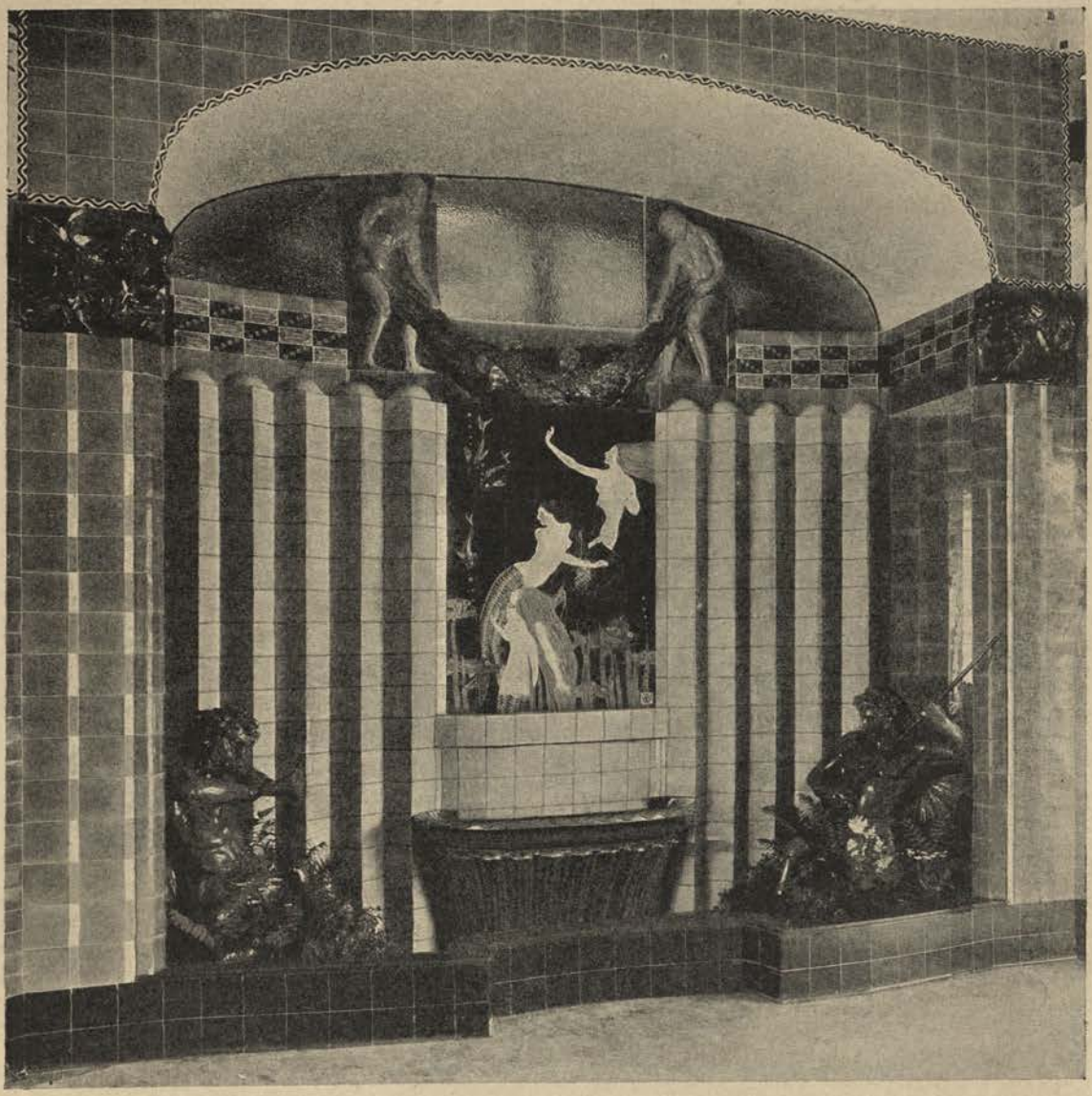




WICKER FURNITURE DESIGNED BY JOSEF ZOTTI, EXECUTED BY THE PRAG-RUDNIKER KORBWARENFABRIK

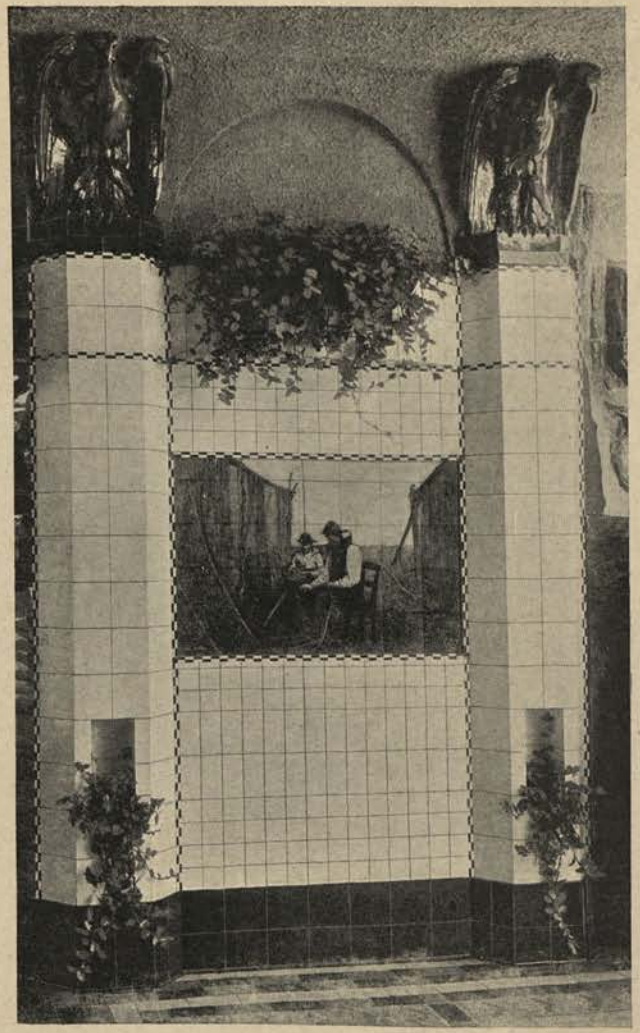


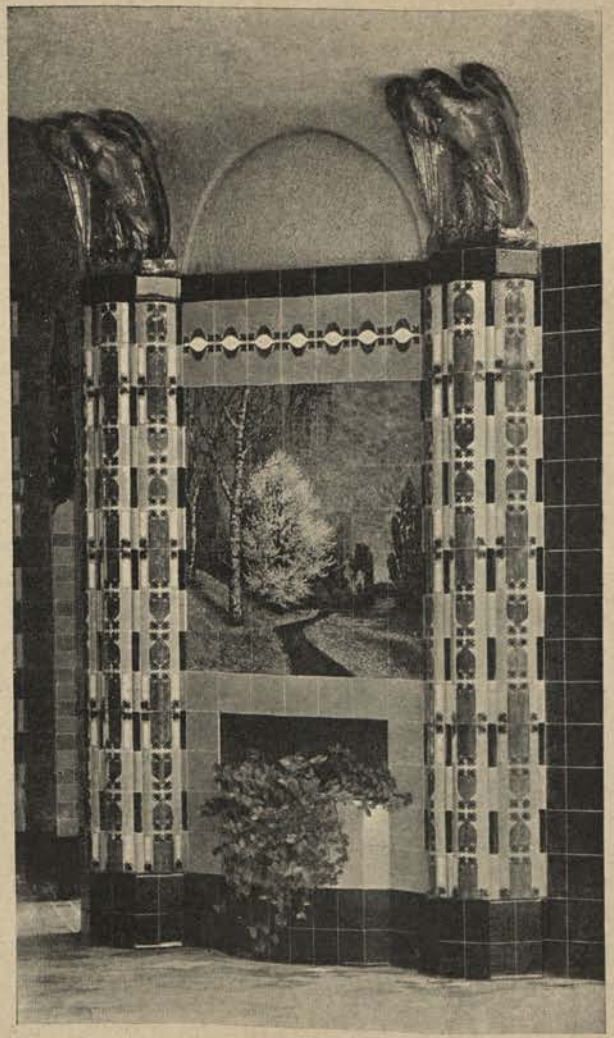
TILED MURAL DECORATION DESIGNED BY HANS PRUTSCHER, ARCHITECT, EXECUTED BY THE WIENERBERGER ZIEGELFABRIK RELIEFS BY HANS SCHWATHE



TILED MURAL DECORATION DESIGNED BY HANS PRUTSCHER, ARCHITECT, EXECUTED BY THE WIENERBERGER, ZIEGELFABRIK SCULPTURE BY FRANZ HEUG, PAINTING BY LUDWIG WIEDEN

FIREPLACE DESIGNED BY HANS PRUTSCHER, ARCHITECT, COPPER MODELLED BY HUBERT VON ZWICKLE, CHASED BY A. M. BESCHORNER





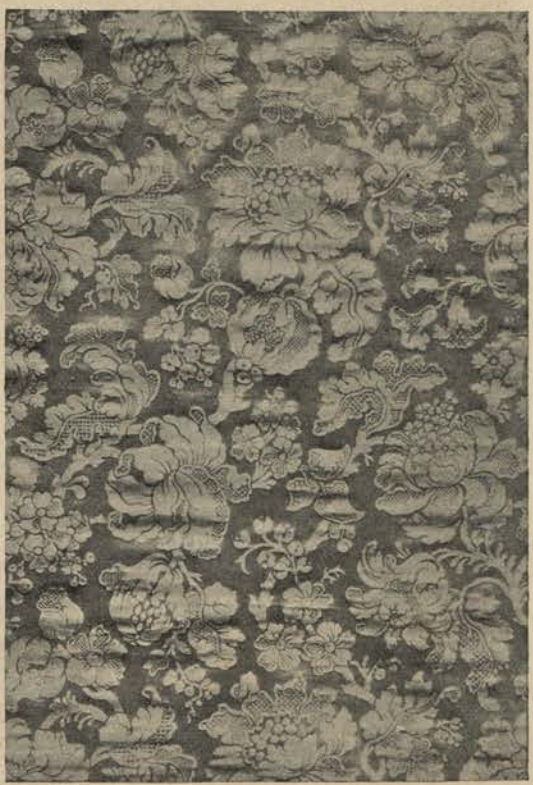
TILED MURAL DECORATION DESIGNED BY HANS PRUTSCHER
EXECUTED BY THE WIENERBERGER ZIEGELFABRIK

MURAL DECORATION. FRESCO PAINTING, "THE TRINITY," BY FERDINAND ANDRI LOWER PAINTINGS BY RUDOLF JETTMAR AND MAXIMILIAN LENZ, STAINED GLASS BY CARL EDERER, WOOD-CARVING BY JOSEF PLEČNIK

DESIGNED BY ROBERT RUEPP

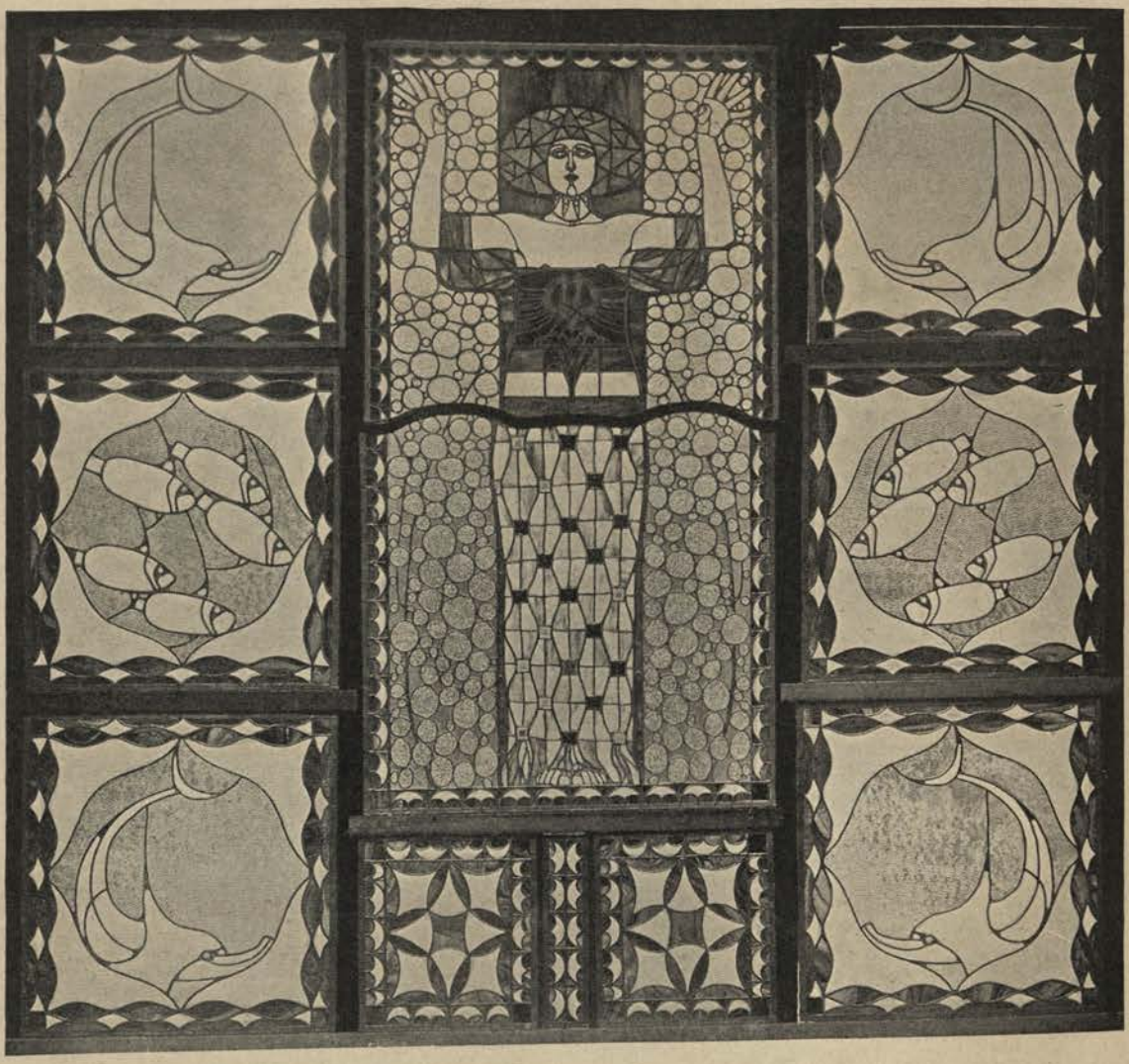
DESIGNED BY BOLESLAV HAJEK

DESIGNED BY DR. LEON LILIENFELD



DESIGNED BY ROBERT RUEPP

WALL-PAPERS EXECUTED BY THE METAXIN-FABRIK, VIENNA



WINDOW DESIGNED BY PROF. KOLO MOSER
EXECUTED BY CARL GEYLING'S ERBEN

WINDOWS DESIGNED BY REMIGIUS GEYLING
EXECUTED BY CARL GEYLING'S ERBEN

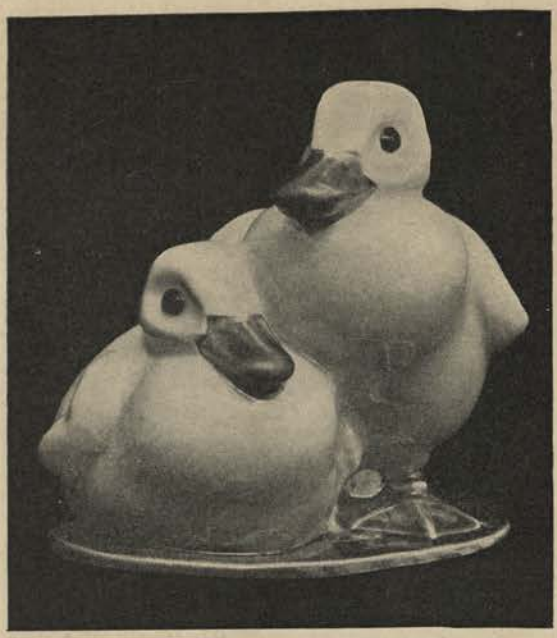
MOSAICS DESIGNED AND EXECUTED
BY LEOPOLD FORSTNER

"THE GODS" AND "RUDOLF VON HABSBURG"—WOOD-CARVING
DESIGNED AND EXECUTED BY PROF. FRANZ BARWIG

WOOD-CARVING DESIGNED AND EXECUTED
BY PROF. FRANZ BARWIG

WOOD-CARVING—"GOATS"—DESIGNED AND EXECUTED BY PROF. FRANZ BARWIG

FRIEZES DESIGNED AND EXECUTED BY FRANZ ZELEZNY



CERAMIC FIGURES AND VASES DESIGNED AND EXECUTED BY
F. & E. SCHLEISS, THE GMUNDENER KERAMIK WERKSTAETTE

CERAMIC FIGURES DESIGNED AND EXECUTED BY HUGO F. KIRSCH

DESIGNED BY EMIL MEIER

DESIGNED BY J. MEIER-MICHEL

DESIGNED BY EMIL MEIER

CERAMIC FIGURES EXECUTED BY BUSCH AND LUDESCHIER

CERAMIC FIGURES

DESIGNED BY EMIL MEIER, EXECUTED BY F. GOLDSCHEIDER

TABLE GLASS DESIGNED BY ADOLF BECKERT, EXECUTED BY JOH. LÖTZ WITTWE

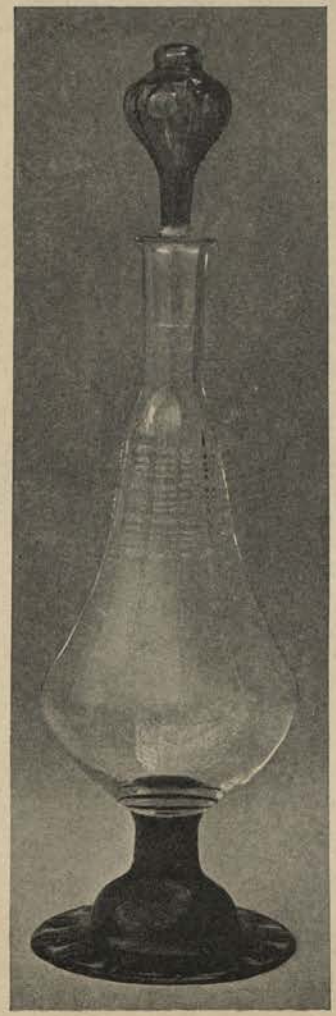
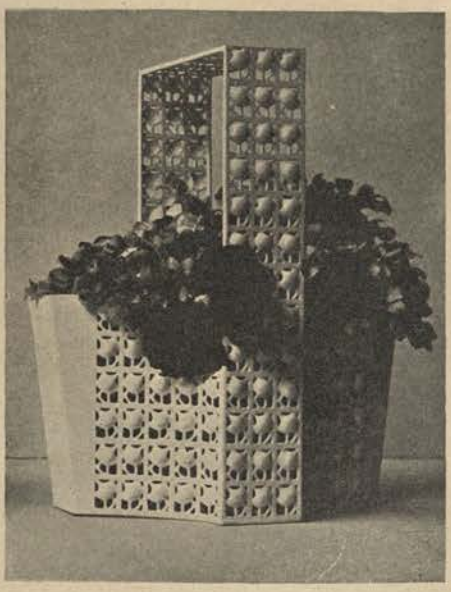
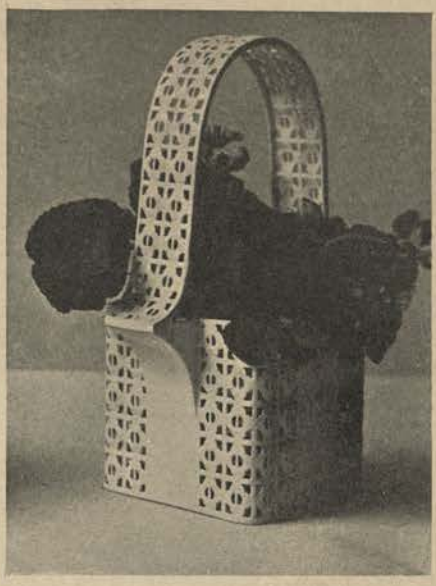
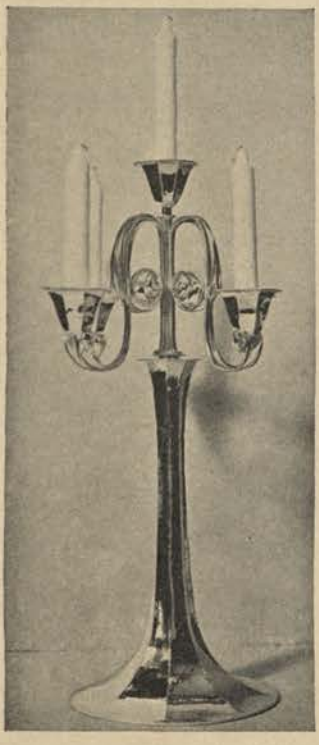


TABLE GLASS DESIGNED AND EXECUTED BY PUPILS OF THE IMPERIAL FACHSCHULE FÜR GLAS-INDUSTRIE, HAIDA

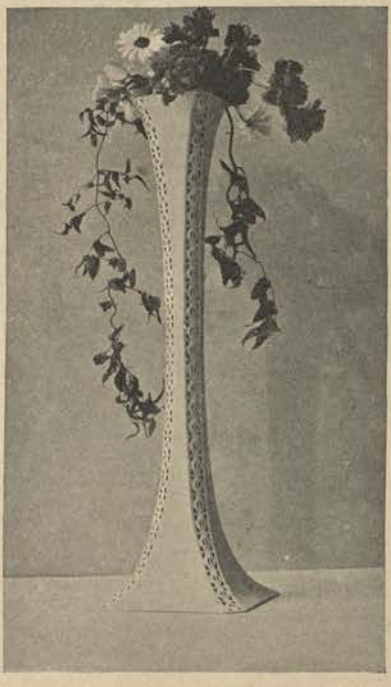




DESIGNED BY PROF. JOSEF HOFFMANN



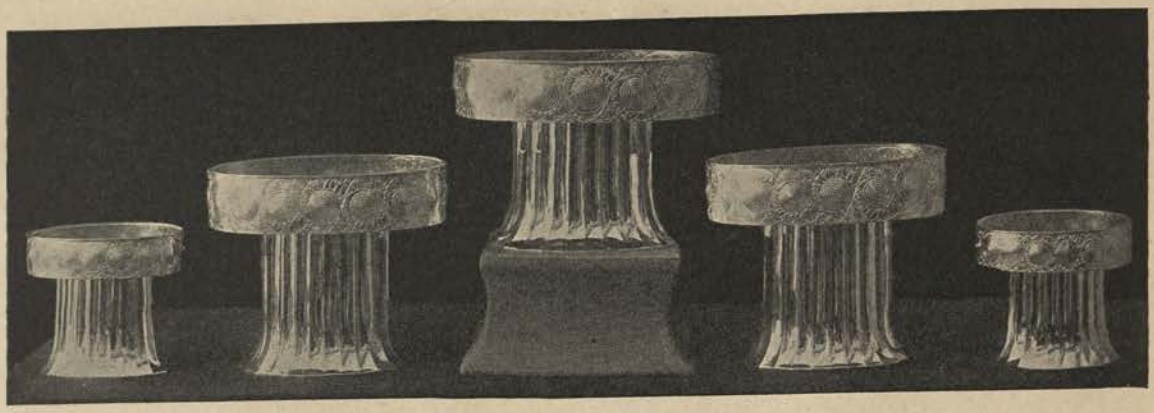
DESIGNED BY PROF. JOSEF HOFFMANN



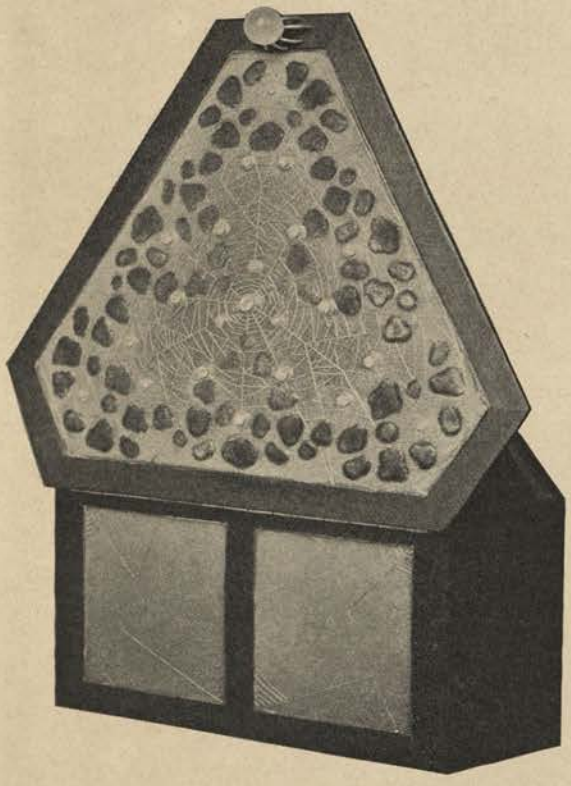
DESIGNED BY PROF. KOLO MOSER

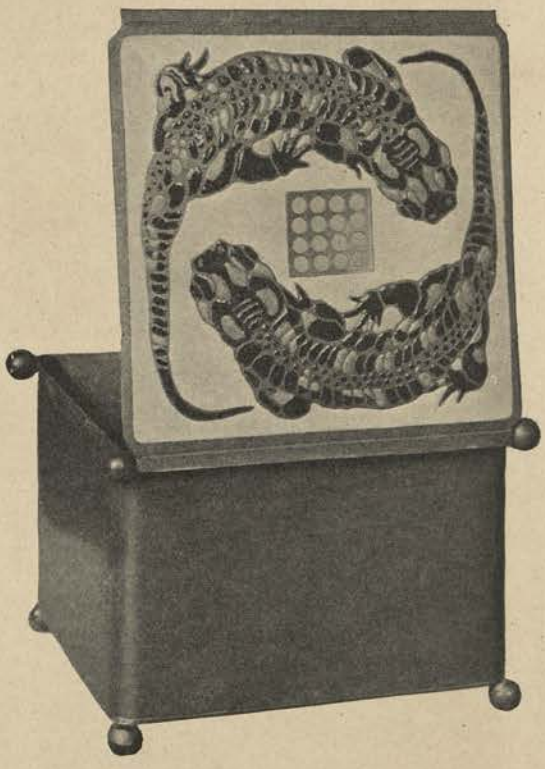
DESIGNED BY PROF. JOSEF HOFFMANN

FLOWER-STANDS AND SILVER CANDLESTICK EXECUTED BY THE WIENER WERKSTAETTE



SILVER FRUIT STANDS DESIGNED BY HANS BOLAK, AND GOBLETS DESIGNED BY GUSTAV KALHAMMER AND HAUSLER EXECUTED BY EDWARD FRIEDMANN





JEWEL CASKET DESIGNED AND EXECUTED BY CARL POLLER

EBONY WORK-BOX WITH ENAMEL FILLINGS, AND COPPER JEWEL CASKET WITH ENAMEL LID, DESIGNED AND EXECUTED BY ADELE VON STARK

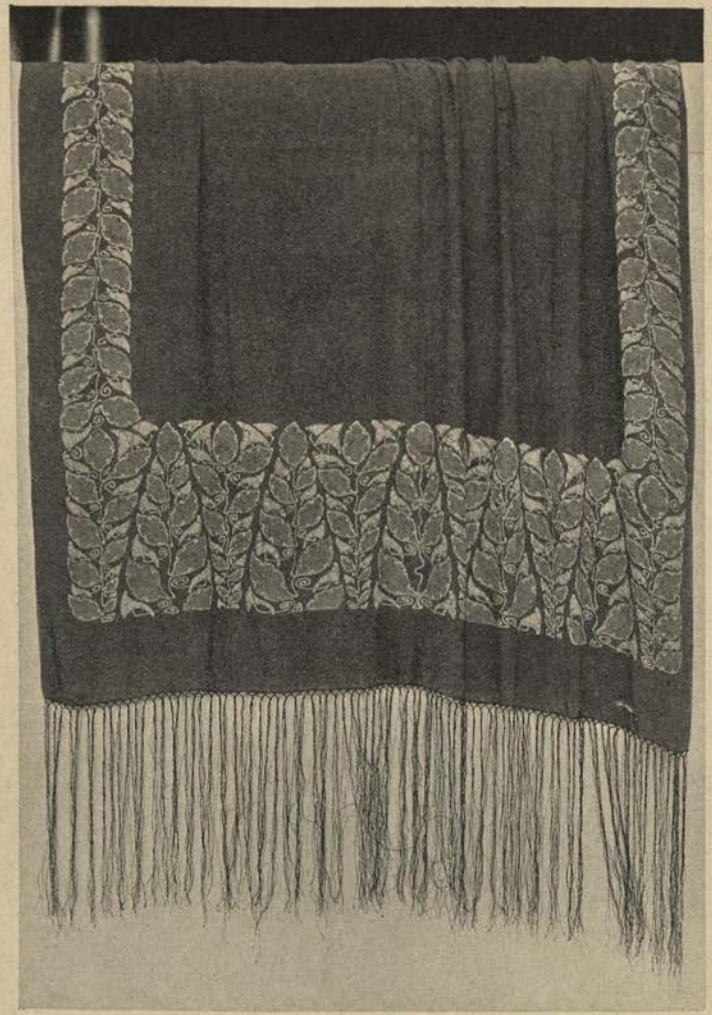
SILVER BOWL AND CUPS DESIGNED BY PROF. STRNAD, EXECUTED BY EDUARD FRIEDMANN, MEDALLIONS BY R. GEYLING

SILVER CASKET

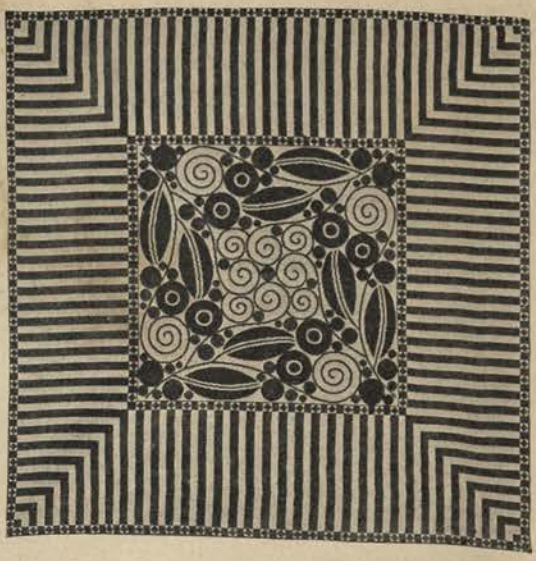
DESIGNED BY H. BOLAK, EXECUTED BY KARL HAGENAUER

SILVER AND ENAMEL CASKET

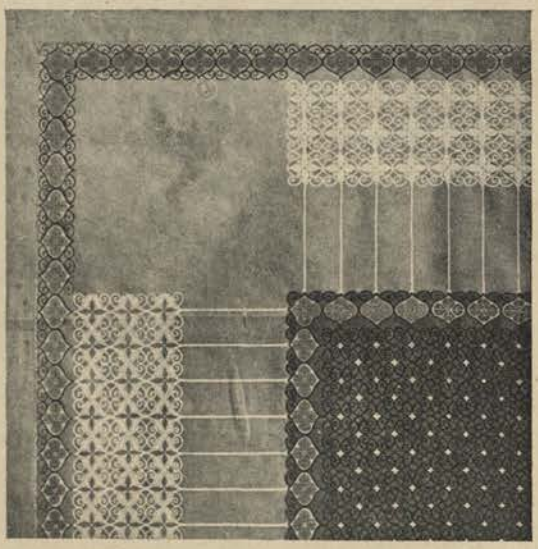
DESIGNED BY LEOPOLDINE KÖNIG
EXECUTED BY KARL HAGENAUER

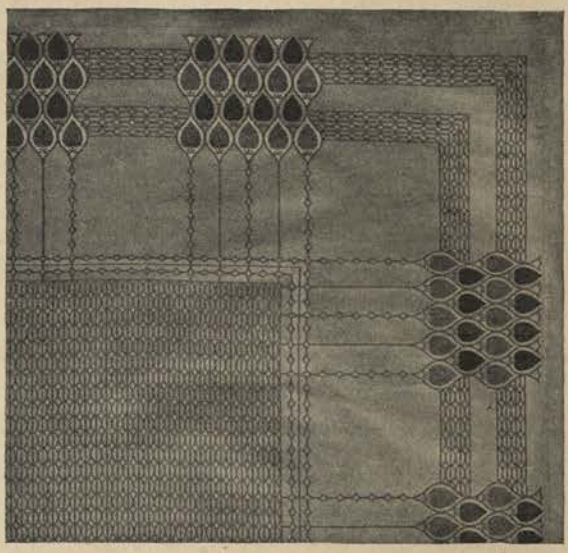


BATIK SCARF-ENDS DESIGNED AND EXECUTED BY ELSE STÜBCHEN-KIRCHNER

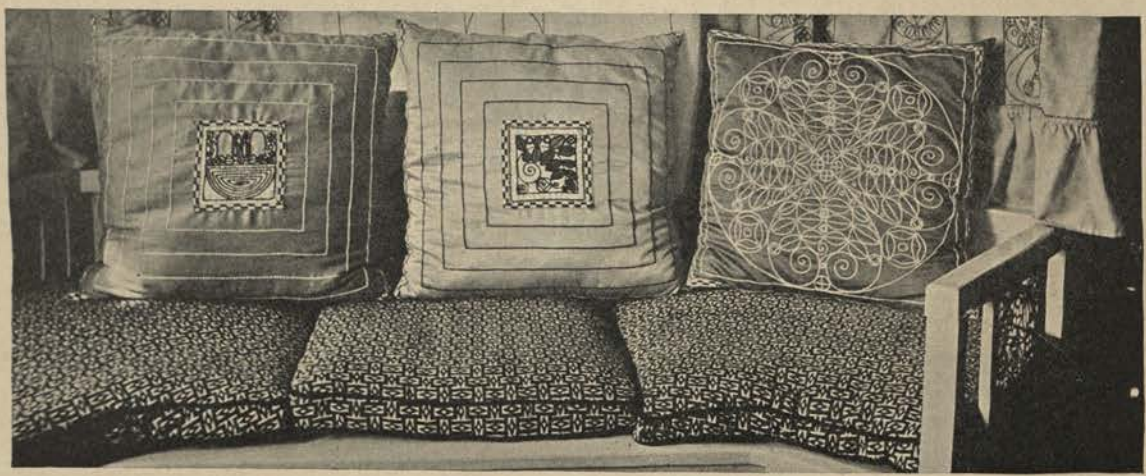


WOVEN TABLE-COVERS DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY HERRBURGER UND RHOMBERG

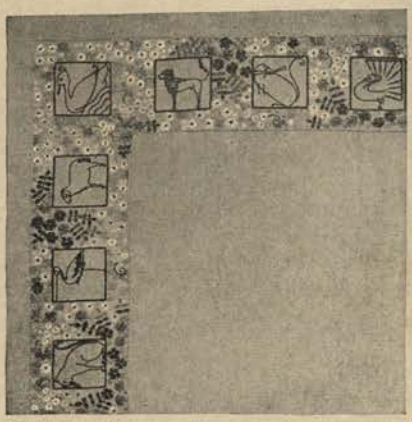




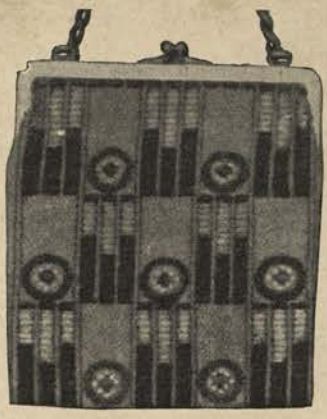
CORNERS OF TABLE-COVERS DESIGNED BY PROF. A. BOHLA, EXECUTED BY NORBERT LANGER UND SÖHNE



EMBROIDERED CUSHIONS DESIGNED BY GOTTFRIED CZERMAK, SEWN BY LILLY SPITZ



CORNER OF A CARPET DESIGNED BY F. KLETZL-KATZWENDT. EMBROIDERED BAGS AND TABLE-COVER DESIGNED BY ELSE MODER



EXECUTED BY THE ERSTE WIENER PRODUCTIVGENOSSENSCHAFT DER ABSOLVENTINNEN DER K.K. KUNSTSTICKEREI-SCHULE

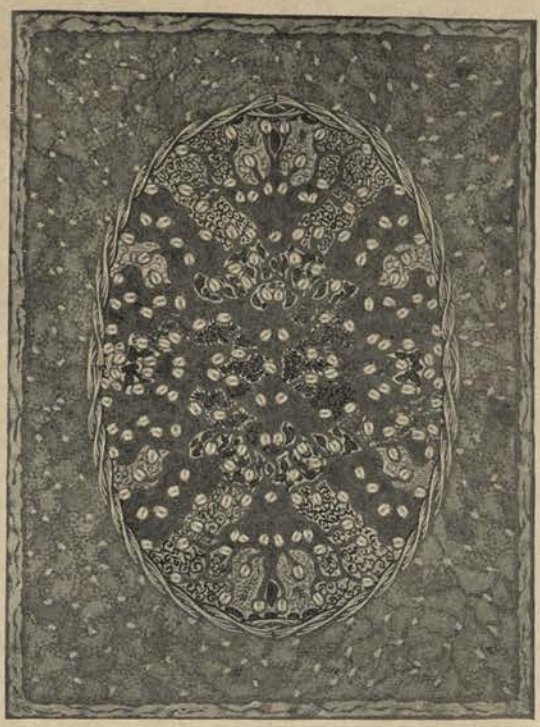
EMBROIDERED FANS DESIGNED BY F. KLETZL-KATZWENDT, EXECUTED BY THE ERSTE WIENER PRODUCTIVGENOSSENSCHAFT DER ABSOLVENTINNEN DER K.K. KUNSTSTICKEREI-SCHULE

NURSERY TABLE-COVER DESIGNED BY PROF. ANTON BOHLA, EXECUTED BY NORBERT LANGER UND SÖHNE

TABLE - COVER DESIGNED BY F. KLETZ-KATZWENDT, EXECUTED BY THE ERSTE WIENER PRODUCTIVGENOSSENSCHAFT DER ABSOLVENTINNEN DER K. K. KUNSTSTICKEREI-SCHULE

PASSEMENTERIE DESIGNED BY HUBERT VON ZWICKLE
EXECUTED BY P. SCHWARZ AND CO.

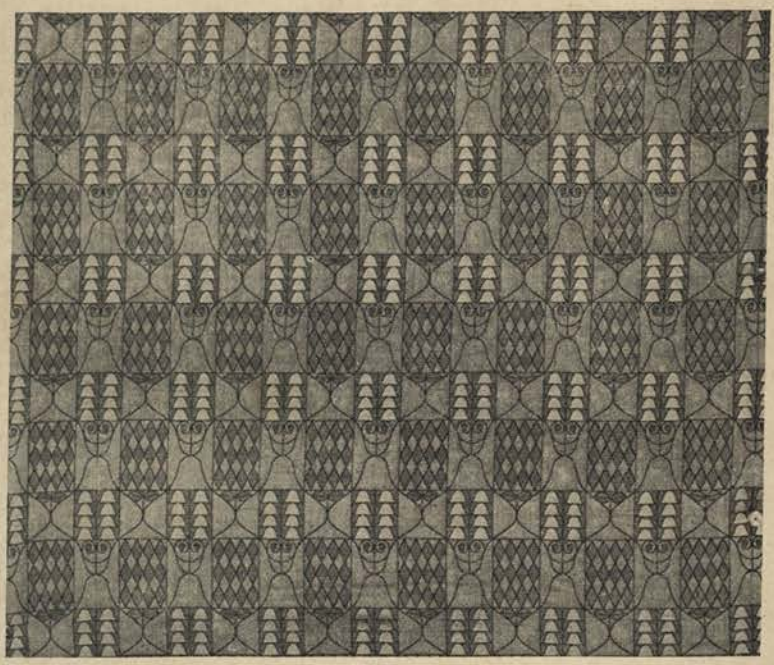
CARPET DESIGNED BY PROF. CHRISTIANSEN
EXECUTED BY J. GINZKEY



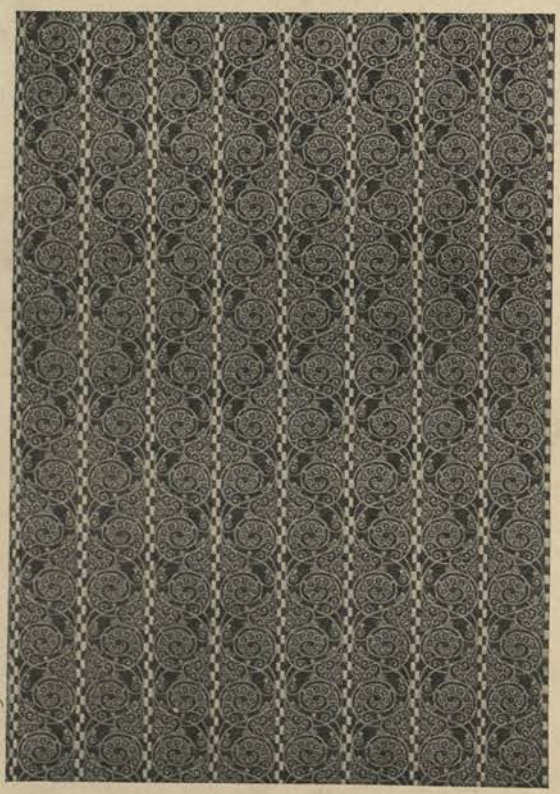
CARPET DESIGNED BY PROF. ERICH KLEINHAMPEL
EXECUTED BY J. GINZKEY

CORNER OF A CARPET DESIGNED BY PROF.
OTTO PRUTSCHER, EXECUTED BY J. GINZKEY

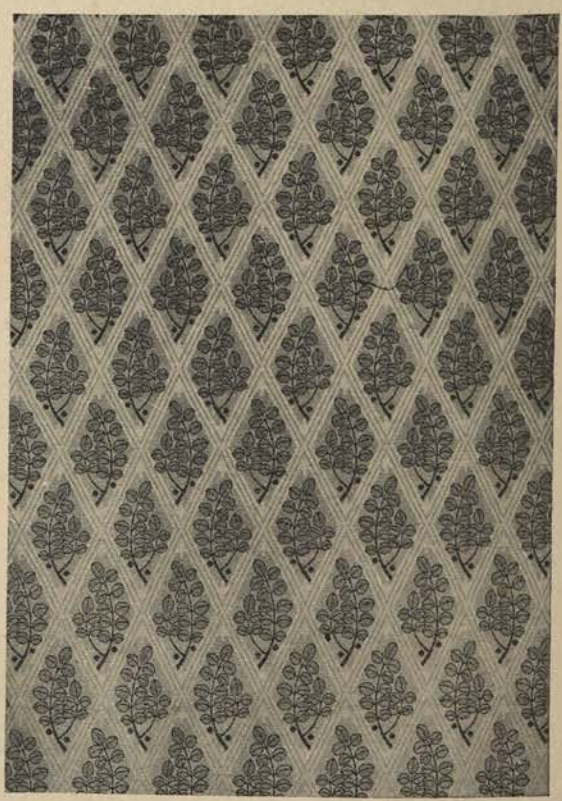
CORNER OF A BED-SPREAD DESIGNED BY LOTTE
FOCHLER, EXECUTED BY GEBRÜDER ROSENTHAL



DESIGNED BY PROF. JOSEF HOFFMANN



DESIGNED BY PAUL ROLLER



DESIGNED BY PROF. JOSEF HOFFMANN

BROCADES EXECUTED BY JOH. BACKHAUSEN UND SÖHNE

DIVISION IV.

HUNGARY.

HUNGARIAN ARCHITECTURE AND DECORATION. By A. S. Levetus.

EVEN the casual visitor to Budapest cannot help being impressed with the fact that the new buildings bear the stamp of old traditions, that something national which marks this city as at once different in character from her sister capitals. And this is as it should be. Old houses erected during the "foreign" period are being demolished, and in their place new ones are arising, which, though conforming to modern requirements, are yet distinctly Hungarian in character. And it is of particular interest to learn that the authors of these works are of the younger generation of architects. Among the chief buildings erected in recent times many are of considerable interest. There is the Nemzeti Salon (where all the modern exhibitions are held) designed by the architects Ladislaus and Joseph Vágo. This is essentially Hungarian in style, and in every way a striking, but not obtrusive edifice. The same architects have designed many residential flats and business houses, and a theatre in the "Stadtwäldchen." Another gifted young arehitect, Alois Messinger, has designed a number of private residences and a house of assembly for workmen. These are refined in style and noteworthy as bearing the impress of his nationality, though at the same time the influence of his French training is easily recognisable. Béla Lajta is responsible, among other works, for the Orpheum Theatre and the Jewish Institute for the Blind. Both buildings are characterised by individuality and thoroughness in even the smallest detail. David and Siegmund Jónás have built a number of business houses and villas in Budapest, and in the country Béla Málnai, together with Gyula Hassz, have shown, in the workmen's flats they have designed, a clear understanding of the problem they have set themselves to solve. These flats have not only interesting exteriors, but are also eminently well suited to their purpose, attention being given to every detail necessary for the comfort and well-being of the inhabitants. The villas, small houses, and public buildings these architects have erected in the city and its surroundings also bear their distinguishing mark. Other architects of the modern style are Edmund Földes and Nicolas Scheiber, Marczell Komor and Desider Jakal, who have all done excellent work, embracing both public and private buildings. To these must be added Edward Wigand, an architect of broad understanding, who has taken as his life's work the building up of a new style of native architecture founded on that of the old Hungarian peasants. His buildings are always simple in form and sound in construction, and he is in every way one of the most interesting of

modern Hungarian architects. E. Agoston has also distinguished himself, his "Hungaria" baths being an exemplary work of modern architecture (page 267). It is to be welcomed as a good sign that the Burgomaster of Budapest, Stephen von Barczy, has in view a garden city in Buda, on the other side of the Danube, and it is hoped that this year will see its realisation.

Among decorative artists much activity has been shown. Aládár Kriesch is at the head of the Gödöllö group of artists. He is not only a fine painter, but a man of culture and learning. His *penchant* is for the historical subjects of his country, though he was one of the first artists to liberate himself from the traditions of the Academy and follow his own bent. His work is distinguished by simplicity of treatment, beauty of line and great thought. Alexander, or as he is familiarly called Sándor Nagy, began his artistic career as a book illustrator, but when the Gödöllö school of weaving came into existence he elected to live in the little village and turn his thoughts to decorative designing for tapestry, carpets and other textiles. He aims at nationality in style. Leo Belmonte weaves the designs of Aládár Kriesch and Sandor Nagy. He is a Swede by birth, but wandered much before settling in Gödöllö, which place is well adapted to the requirements of his peculiar temperament. Two sisters, Carla and Mariska Undi, both pupils of Aládár Kriesch, also belong to the little colony. Their designs for carpets and tapestry are full of brightness and charm.

The exhibitions held from time to time in the Budapest Arts and Crafts Museum help to encourage modern decorative art, while the schools of applied art are not being neglected. Robert Nadler, the Professor of decorative art, has achieved some very good results in horn, wood, silk, and leather batik work, which is in its way a speciality here. He, too, aims at producing something essentially national, and has therefore made the art of the peasants his chief study. Paul Horti, whose early death has left a gap in the world of decorative art in Hungary, was one of the first to break away from traditions, and, what is perhaps curious, met with reward and recognition for his intrepidity. Arthur Lákator, a Professor in Kassau, in North Hungary, is an artist of ability, whose chief *forte* lies in the designing of textiles. Joseph Rippl-Rónái has done excellent work in the way of interior decoration, while Ferencz Frischauf-Szablya and Fritz Spiegel are other modern men who excel as architects and designers. On the whole Hungary has grounds to be satisfied with her prospects, and when the promised higher school of architecture is founded she will have every claim to a position amongst the leaders of European applied art.

SIDEBOARD DESIGNED BY EDWARD WIGAND

VESTIBULE OF THE HUNGARIA BATHS, BUDAPEST, DESIGNED BY E. AGOSTON

FRESCOES FOR THE ROYAL ACADEMY OF MUSIC, BUDAPEST—"SACRED AND PROFANE MUSIC"

"BEAR HUNTING IN THE EIGHTEENTH CENTURY."

"FALCONRY IN THE FIFTEENTH CENTURY."

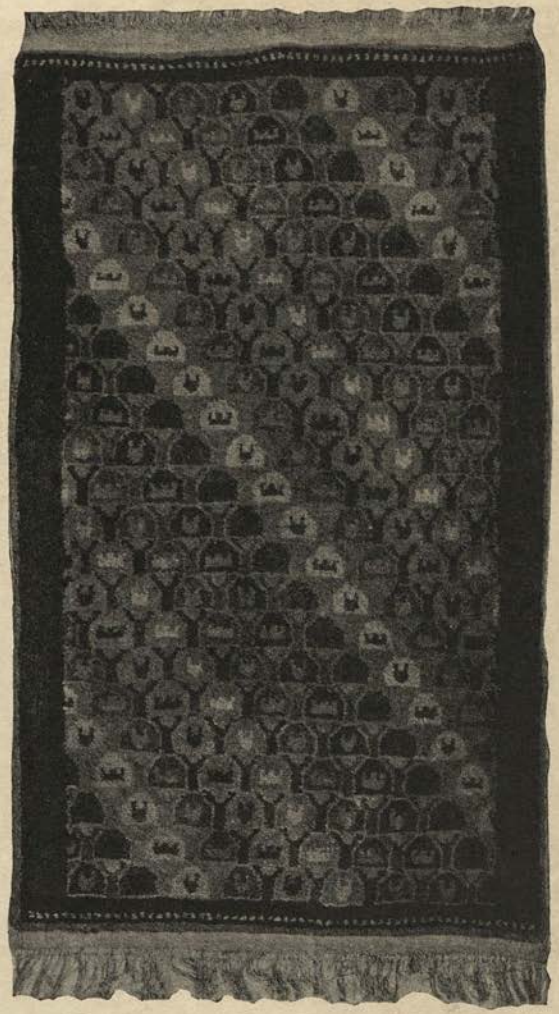
MURAL PAINTINGS BY ALADAR KRIESCH

MURAL PANEL—"KACH KLÁRA IN THE GARDEN"
TEMPERA PAINTING BY ALADAR KRIESCH

TAPESTRY DESIGNED BY ALEXANDER NAGY, EXECUTED BY LENKA BOÉR

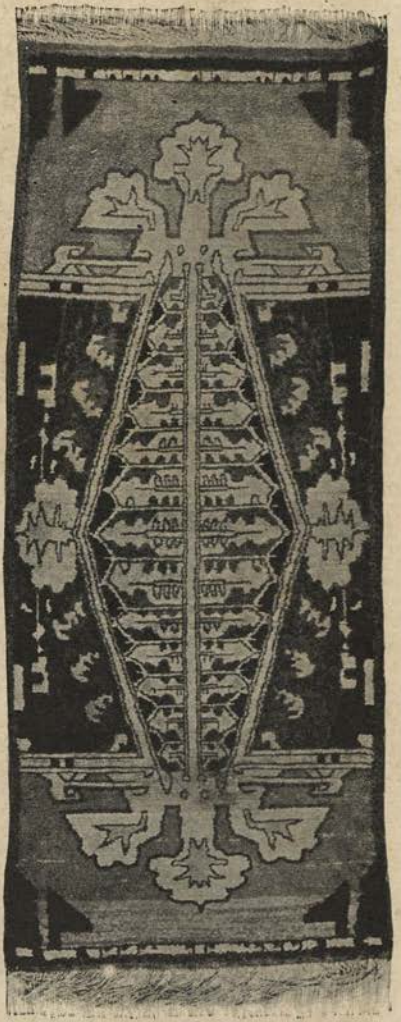
TAPESTRY DESIGNED BY ALADAR KRIESCH, EXECUTED IN THE SCHOOL OF WEAVING, GÖDÖLLÖ

TAPESTRY DESIGNED BY ALEXANDER NAGY, EXECUTED IN THE SCHOOL OF WEAVING, GÖDÖLLÖ.

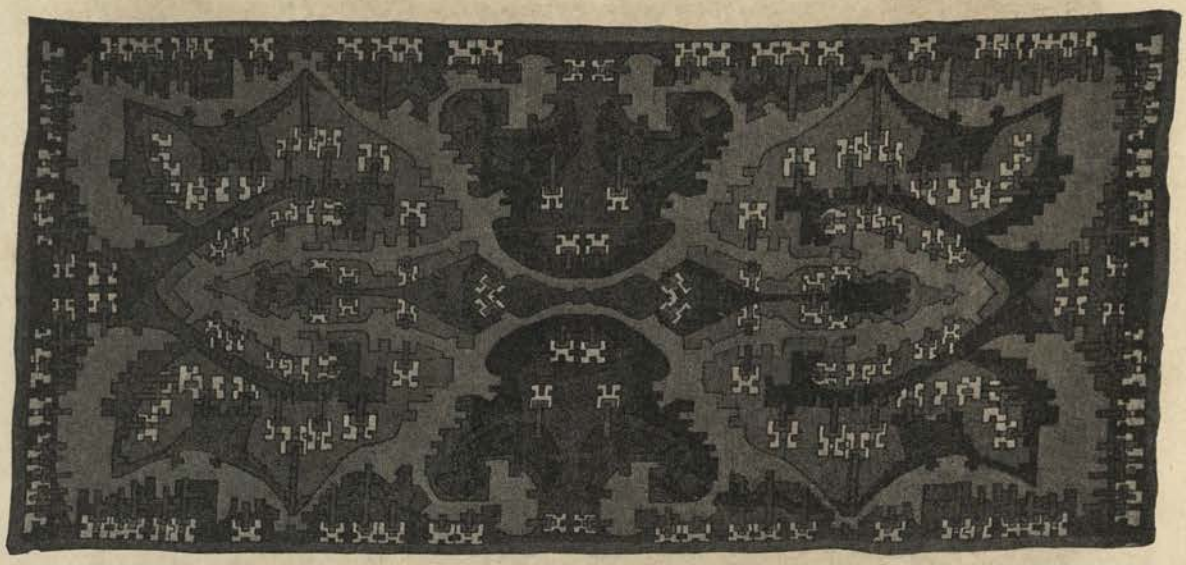


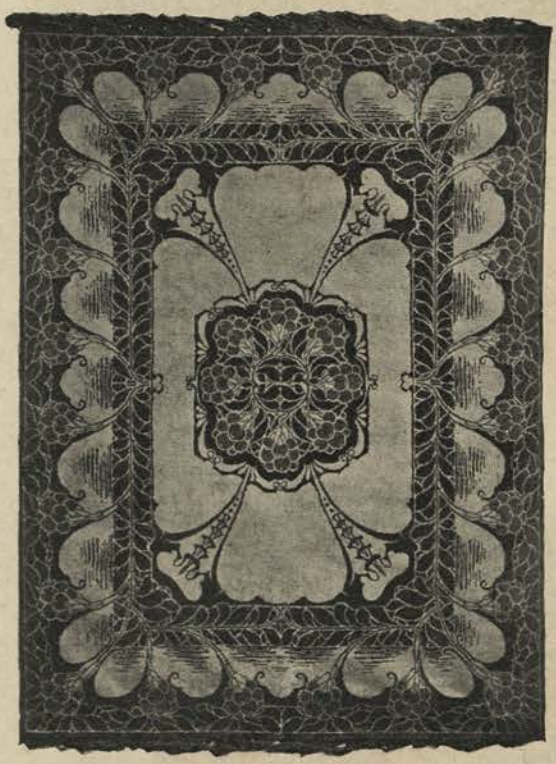
KNOTTED CARPET DESIGNED BY ALADAR KRIESCH
EXECUTED IN THE SCHOOL OF WEAVING, GÖDÖLLÖ

SMYRNA CARPET DESIGNED BY ARTHUR LAKATOR



KNOTTED CARPET DESIGNED BY ALADAR KRIESCH, EXECUTED IN THE SCHOOL OF WEAVING, GÖDÖLLÖ





WOVEN CARPET DESIGNED BY ALEXANDER NAGY
EXECUTED IN THE SCHOOL OF WEAVING, GÖDÖLLÖ

KNOTTED CARPETS DESIGNED BY PAUL HORTI

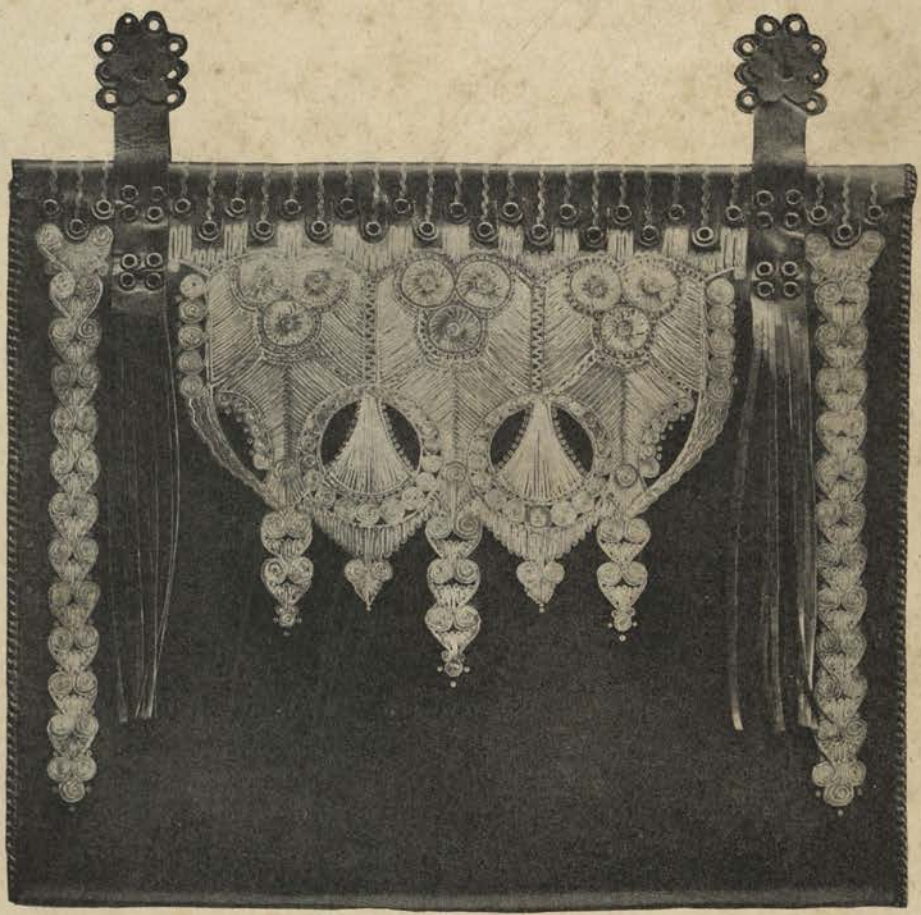
KNOTTED CARPET DESIGNED BY PAUL HORTI

WINDOWS DESIGNED BY ALEXANDER NAGY

DESIGNED BY FRIDA ZUCKER

DESIGNED BY CILI STAUB

DESIGNED BY JOLAN BOROSNYAY



DESIGNED BY ILONKA VECSEY-KISS

LEATHER-WORK EXECUTED IN THE ARTS AND CRAFTS SCHOOLS, BUDAPEST

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